

LITUANUS

LITHUANIAN COLLEGIATE QUARTERLY

Imperialism — A Higher Form of
Communism

by KĘSTUTIS SKRUPSKELIS

Knight on a White Steed

by SIMAS SUŽIEDĖLIS

Some Aspects of the Baltic Area Problem

by VINCAS TRUMPA

Music During the Years of Independence

by LEONARD J. SIMUTIS

The Artist M. V. Dobujinsky

by DR. M. VOROBIOVAS

Fairer Than The Sun

by JUOZAS GRUŠAS



M. V. DOBUJINSKY

STREET IN OLD VILNIUS

LITUANUS

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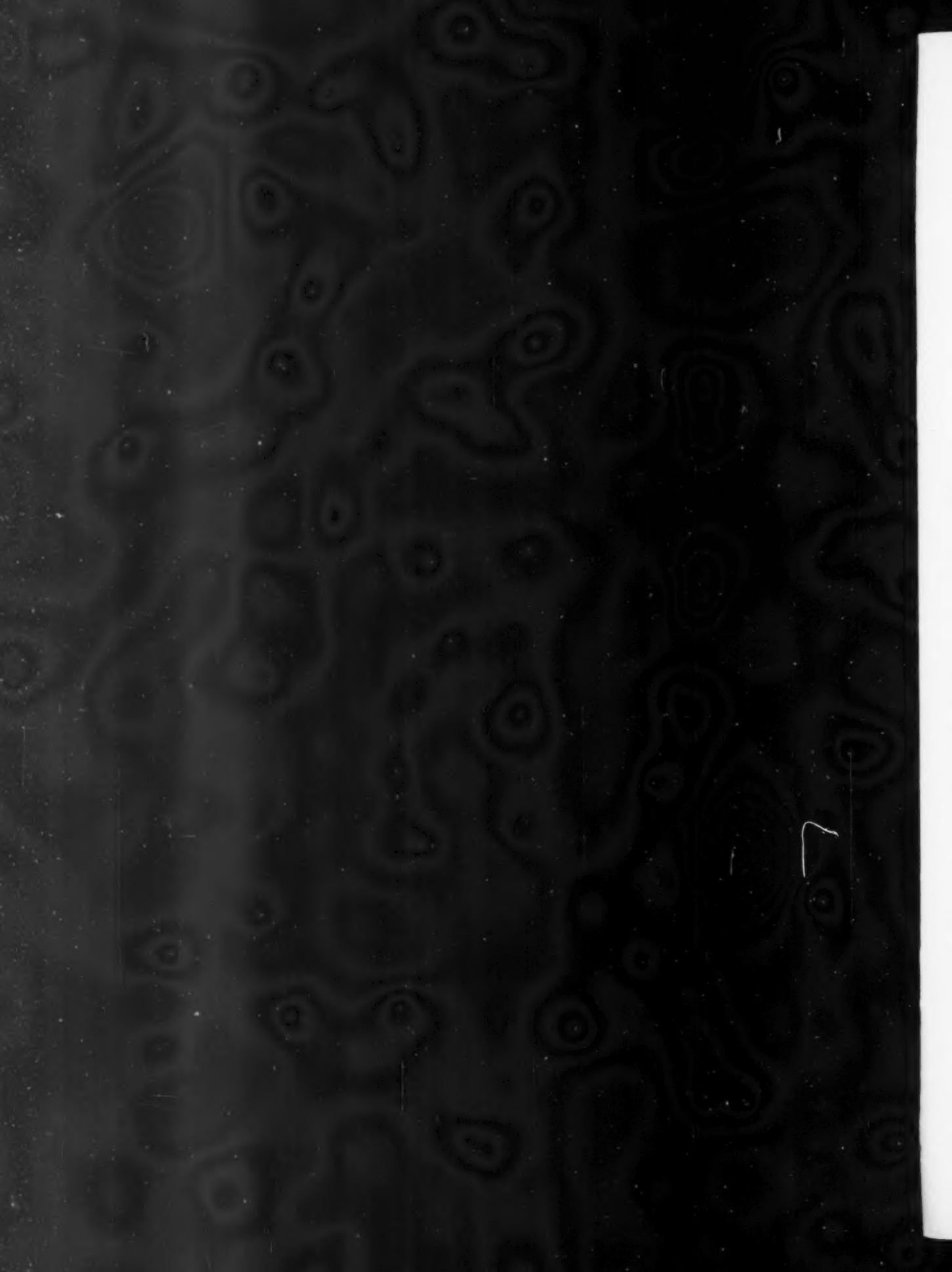
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FROM THE FORGOTTEN TO THE FORGETFULL...

His Excellency The President of the
Twelfth General Assembly of the
United Nations
United Nations Headquarters
New York

February 16, 1958

Your Excellency:

On the Fortieth Anniversary of the Restoration of Independence of the Republic of Lithuania the undersigned representatives of Lithuanian-American Student and Youth Organizations respectfully call your attention to the unjust situation created by the continuing occupation of Lithuania, Latvia, and Estonia by the Soviet Union. The ruthless Soviet suppression of political and human rights in the Baltic countries contains a threat to international peace and security.

Taking advantage of the political and military collapse of Europe, and utilizing the infamous secret agreement with Hitler Germany, the Soviet Union forced upon the Baltic States in September and October 1939 the so-called pacts of mutual assistance. In June 1940, disregarding its own solemn commitments to respect the integrity and sovereignty of these nations, the Soviet Union invaded the Baltic States and replaced their legal governments by puppet regimes obedient to Moscow. Disregarding the provisions of the Hague Convention defining the rights and duties of an occupying power, the Soviets incorporated Lithuania, Latvia and Estonia into the Soviet Union.

By this action and the re-occupation of the Baltic States in 1944, which continues to the present day, the Soviet Union violated not only the treaties of peace and non-aggression with the Baltic countries, but the Atlantic Charter and the Declaration and Charter of the United Nations as well.

According to international law the forcible incorporation of Lithuania into the Soviet Union is an act of aggression —an international crime. The community of free nations has therefore not recognized the so-called incorporation of Lithuania and of the other Baltic States into the Soviet Union. The diplomatic missions of the Baltic countries continue to function in most of the democratic states. The people of the Baltic countries continue to resist the Soviet regime, both at home and in the slave labor camps of Soviet Russia.

The Charter of the United Nations sets forth the principles of relations among states and establishes obligations and procedures for the protection of rights of the states which have been infringed upon and violated.

We appeal to the President of the Twelfth General Assembly and the members of the United Nations to raise the issue of the restoration of freedom and sovereignty to the Baltic States of Lithuania, Latvia and Estonia.



PETRAS RIMSA

LITHUANIA

We suggest that the United Nations General Assembly raise and discuss this problem: study and investigate the plight of the Baltic countries held captive by Soviet Russia and the actual conditions in those countries, and call upon the Soviet Union to honor the treaties of Peace and Non-Aggression with Lithuania, Latvia and Estonia — to demonstrate co-existence by deeds, not just words.

We particularly remind the smaller free nations of the plight of the Baltic States — victims of Soviet aggression. Collectively the smaller nations have a big voice in the General Assembly and they can imbue the world organization with a greater consciousness of its responsibilities and a stronger resolution to live up to the principles of the Charter. Their voice would help and enable the free nations to bring the issue of Lithuania and the other Soviet-captive countries before the forum of the United Nations General Assembly and the wide world.

We submit that the subjugation of the Baltic nations and other neighboring states by the Soviet Union is one of the main causes of the present world tension. The possibility of repeated uprisings in this area, possibly involving third states, and thus resulting in a world-wide conflagration, will exist as long as the present situation continues. No real peace and security can be established in Europe and throughout the world while half of Europe remains enslaved and until the effects of Soviet aggression have been eradicated.

The Fortieth Anniversary of the Restoration of the Independence of Lithuania is an important reminder to peoples of the world that the Lithuanian nation was and is determined to be free and independent, regardless of the nature of the foreign oppression. It is imperative for all people who believe in the principles of freedom and the inviolability of treaties and international law, that Lithuania and all the other captive nations be liberated and sovereign rights and self-government be restored to them.

Very respectfully yours, -

The Representatives of the National
Lithuanian-American Student and Youth
Organizations,

IMPERIALISM

A HIGHER FORM OF COMMUNISM

By KESTUTIS SKRUPSKELIS

The current bipolarity of political and military power is accompanied by a bipolarity of ideas: on the one hand the Western system of values, and on the other those values represented by the ruling class of the Soviet Union. In its ultimate meaning, the current conflict does not revolve around the existence of this country or that but is a clash of value systems, the issue being whether the Western traditions are capable of survival and further evolution or whether they will be replaced by a system of values that, in terms of human freedom, is inferior. The conflict raises the question of Western vitality and challenges the validity of Western traditions. In concrete terms, however, the issue will be resolved by the final submission of one of the two principal protagonists. On this level the question is one of imperialistic expansion on the part of the Soviet Union, for only through political and military force can the Soviet ruling class hope to impose its system upon the West.

Considered on these two levels, the Soviet threat appears to be twofold. On the one hand there is the attempt to destroy cultural, political and economic traditions and to impose a new system; on the other hand there exists the imperialistic pressure toward the acquisition of new territories. Disregarding for the moment the question of motives and sincerity, it must be noted that, in distinction to many of the conflicts of the past, the conquest of territories would in this case involve a radical change in the traditional mode of life of the conquered peoples and — for whatever purpose — dull their creative potential. It must also be remembered that, unlike the traditional Western imperialism — under which a more highly developed system is imposed on a relatively backward race, and may accidentally result in some progress — Soviet imperialism attempts to supplant a superior system by an essentially inferior one. The criterion for these value judgments is, as has been mentioned, the relative amount of creative freedom that each permits its adherents.

Each of these two faces of the Soviet threat has shown itself with particular distinctness in a definite historical period. What might be termed the revolutionary — ideological threat was emphasized in the immediate postrevolutionary period, up to Stalin's accession several years after Lenin's death in 1924. Although the idea of a world revolution was often fanatically advanced during this period, the Soviet Union was in the grip of serious economic and political crises and was diplomatically

isolated from the Entente, and was thus in no position to aid national revolutions through the use of the Red Army.¹ The attempts to establish the revolution in Estonia, Latvia, Lithuania and Poland — former provinces of the Russian empire — through the medium of armed force ended in complete failure. The wars took place immediately after these states declared their independence (about 1918). In the main, the Communist movement expressed itself through sporadic uprisings, especially in Germany and under Bela Kun in Hungary. But these uprisings ended disastrously for the Communists, and leaders of the Comintern gradually perceived "an ebb in the revolutionary tide." Thus the pristine Communist revolutionary era came to an end, though somewhat later it achieved a partial resurrection in China, Spain and Yugoslavia.

Although Russia's diplomatic isolation ended in 1924, with recognition of the regime by Britain, this period of conspiratorial activity was followed by a period of internal consolidation. The "socialism in one country" doctrine focused attention on the problem of reconstructing a state upon the new theoretical foundations, leaving little energy for instigating revolutions. This development gave rise to the second face of the Soviet threat, the current imperialistic one, which is motivated by Great Russian nationalism and employs many of the devices of the traditional Russian imperialism.

The most significant change, in all probability, was the change in the ruling personnel, for on the character of that personnel depended the policies followed by the regime. The old revolutionaries of the Lenin, Trotsky and Bukharin type gradually passed from the scene, to be replaced by members of the Stalin apparatus. The Stalin-Trotsky feud, dating from the revolution, now revolved primarily around the issue of a party bureaucracy — the consequences of whose growth were feared by Trotsky — and can be said to represent the last stand of the revolution. It is significant that Lenin, in his so-called "Testament," foresaw this conflict and was the first high-ranking person to perceive Stalin's potential as his successor, basing his conclusions on precisely this argument.² The new men, who played no significant role in the October coup d'état or in the 20 years of struggle that preceded it but who had come to the fore in the struggle for power within the apparatus, had little interest in revolutionary idealism but fought to entrench their own positions within the party bu-

Kęstutis Skrupskelis, born in 1938, is a student at Fordham University majoring in philosophy and political science. He is an active member of various student organizations and has written a number of articles.

reacuracy. Within a few years after Lenin's death, all disagreement among party leaders, those who were still in power, ceased to appear in the party press or to be reflected in the party congresses.

A somewhat later development, but one that began at this time and that is significant as one of the factors in the Soviet Union's transition from a revolutionary to an imperialist power, is the return of Great Russian nationalism. In Lenin's time the Communist movement possessed a supra-national character, and such a phenomenon as Russian chauvinism, although it was powerful force within the party, was severely condemned. In 1923, the Twelfth Party Congress in its seventh resolution called nationalistic chauvinism the greatest obstacle to revolutionary progress.³ In contrast, Stalin's first war speech, on July 3, 1941, declared the war (which was later referred to as the second Great Patriotic War, the first having been the Napoleonic War) to be a defense of "national culture and statehood."⁴ While non-Russians were still referred to in this speech, later speeches ignored them, greatly emphasizing the Russian role. After 1940 many Russian nationalistic heroes were rehabilitated, often, significantly enough, ones closely associated with the Russian empire, and the press abounds in Russian nationalistic symbols. Thus an editorial in "Uchitelskaya gazeta" ("Teachers' Newspaper") for April 7, 1954, states that "...all the great and small peoples of the U.S.S.R. study with love the language of their elder brother the Great Russian people, which marches in the vanguard of contemporary mankind."⁵ The Latvian "Kommunist" of November, 1953, extended Baltic-Russian friendship back to the fifth century A.D. and attributed all the achievements of the Baltic peoples to Russian influence.⁶ And finally, Khrushchev, the present Russian dictator, speaking in the same vein though in a somewhat milder tone, has declared that "The great and lofty deeds of the Russian people... earned them the warm gratitude and respect of all the peoples of our country."⁷ There is little need to multiply these examples, which besides illustrating our point also provide a certain amount of comic relief. Furthermore, such an empire builder as Peter the Great has also received his due and has been restored to Russian history.⁸

Besides these two changes — the change in the ruling personell and the return of nationalism — certain points of doctrine have been found to be invalid in practice and have in fact been abandoned. The chief casualty here is probably the concept of the withering away of the state. Finally,

the Soviet Union has become a great industrial power and since World War II has achieved dominant power status. This last, for all its great importance to the contemporary situation, needs little elaboration.

What has been said here is not meant to imply that the present Soviet rulers are not Communists in the ideological sense. A useful distinction may be drawn here between ideology as a goal to be achieved and ideology as a method and a rationalization for that goal. There is no contradiction in abandoning the first sense while continuing to behave according to the pattern provided by the second sense. In the case under discussion the goal has been found unachievable and has been abandoned, but this in no way prevents the use of the methods and reasoning furnished by Marxist-Leninist doctrine to achieve a modified goal. If one considers ideology as a method, the Soviet Union has developed a very close relationship between theory and practice.

Ideology in the methodological sense serves practical functions within the Soviet state. Internally, it serves as a foundation upon which the regime maintains itself. Of particular importance in this connection is the concept of a socialist system of ownership, with its corollary of state planning. Since socialist ownership means in fact state ownership, and not a form of cooperative ownership, the state, as the possessor of all the means of wealth, becomes the sole employer and the sole distributor of wealth. This serves to attract all the ambitious elements in the population, who are ready to serve the state loyally in return for special privileges. Ownership also becomes a weapon in eliminating budding opposition movements; their members are easily deprived of means of sustenance and the movements themselves of financial resources. It might be interesting to note that in such a situation, in contrast to the situation that has often obtained in revolutions in the past, the possessors of wealth are also those in power. This, coupled with complete police power, makes it extremely difficult for any anti-Communist movement to mature sufficiently for a successful coup d'etat, or for such a movement to acquire enough popular support for a successful revolution.

Furthermore, economic planning, especially after many years of experience, is capable of ensuring that at least in some vital areas of the economy resources can be concentrated sufficiently to produce spectacular results in these areas.

The concepts of the dictatorship of the proletariat and of the state as an instrument of class oppression are also useful for bolstering the regime. By occasional stretching of definitions, they can be made effective means of rationalizing terror and a general lack of freedom. Their use can make most of the promises of freedom meaningless. For example, the Soviet Constitution qualifies the

guarantees of the basic freedoms of speech, press and assembly with the phrase "in conformity with the interests of the working people."⁹ Lenin's and Stalin's writings on the "national question," while maintaining the right of self-determination, are equivocal in the same sense. Furthermore, this closed system of thought provides the initiate with a ready method for rationalizing any action and serves to make intelligent discussion almost impossible. It can be said, paradoxically, that Communism's brutal logic, which completely refuses to consider in its human equations the unknown and the irrational, is the very thing that makes Communism itself irrational.

The second function of ideology is to serve as the basis for appealing to non-Communist nations, especially those that are industrially backward. Among these the socialist system can be represented, with great justice, as the quickest way to industrial maturity and equality in level of industrialization with the former Western colonial powers. There is a compound danger here, since these states do not have political traditions adequate to temper the effects of industrialization. As their state power increases, they may become menaces to their less-powerful neighbors. Adequate traditions are lacking to preserve these states from totalitarian political forms, which may grow out of crises arising from overrapid industrialization. This is probably the most effective area in which ideology now operates, nor can it be forgotten that these doctrines were able to find adherents among the best American and European intellectuals and of playing a prominent role in many workers' movements. Thus ideology still has many uses in the propaganda war in attracting activists to the Soviet cause.

Finally, Communist ideology provides a theoretical guide to the foreign policies of the Soviet Union. Lenin's contributions are especially noteworthy here, for he particularly excelled as a theorist of revolutions. Of the many concepts applicable in this field, the idea of war as a function of politics, borrowed from the military doctrines of Von Clausewitz,¹⁰ is of especial importance. It permitted Stalin to formulate his policies during World War II so as not to overlook postwar gains. A complete oversight in this respect on the part of the Western statesmen resulted in the loss of Eastern Europe and of China. Another key concept is the attempt at a constant evaluation of the relationship of forces and the attempt to adjust to the objective situation. This constant reevaluation of the relative position of the U.S.S.R. has made possible extreme flexibility in matters of policy, although in certain instances ideological considerations have tended to obscure the situation and actions have been taken that results have later proved unwarranted. Good examples of this are the "October Uprisings" of 1923 in Germany and the general unpreparedness

of the Red Army to meet the often-predicted German assault of June, 1941. On the whole, however, the constant policy shifts have had the desired effect in the confusion that reigns among Western statesmen regarding Soviet intentions and in the success of "common front" movements, coalition governments and peace petitions.

At present, ideological considerations have ceased to be the principal motivation for action. Everything still proceeds according to a rigid doctrine, but the goal has been lost sight of in the midst of elements disregarded in its formulation. Considering that in Marxist-Leninist theory the ultimate goal — the only element that might begin to justify the history of the Communist Party and relate the party to the messianic movements of the past — is a classless society, one in which man will no longer exploit man, and that the state is theoretically defined as an instrument of oppression of one class by another, the withering away of the state is both a symptom of classless society and a prerequisite for it. It is difficult, in view of the ceaseless strengthening of the regime, to believe that this form of collective suicide is the goal of the present Soviet rulers. The usual process of comparing the ideal and the practicable has shown the state to be necessary for the performance of many useful functions; it has shown the goal to be impracticable and has forced its abandonment. In fact, in its 40 years of power the Communist regime has adopted many of the features of a right-reactionary regime, and its very existence has become an adequate motivation for its actions. In other words, the regime does not exist for the purpose of achieving certain desirable ends; rather, it achieves certain ends simply because it exists. In this case, industrialization, compulsory education, etc., though they are included in the party's program, are not there for altruistic reasons — as means for bringing about the millennium — but because they serve to strengthen the position of the regime internally and in its international dealings.

Expansionist pressure has become a necessity for such a regime, for any totalitarian bureaucracy constantly consolidates the privileges it enjoys and searches for new sources of power as long as it is in a position to do so. The Soviet Union is in a very advantageous position in this respect. The necessity of justifying to the masses the regime's privileged status calls for spectacular achievements, for which the field of foreign policy is the most promising. Examples of this correlation between spectacular achievements and market value of a non-elective regime are many; the case of Germany and the decline in the opposition to Hitler is a good example. Obviously, this is true only if other factors do not interfere. "If there is any central goal behind the policy of the Soviet leaders, it is the preservation and extension of their own power ... rather than ... the realization of a doctrinal blueprint."¹¹

Imperialism is a traditional Russian policy, forced upon the country by geography and history. Russia's lack of natural boundaries, of physical obstacles capable of blocking invaders or of limiting Russian expansion, has turned the Russians into an imperial power. Traditionally the expansion has taken place in three directions: toward the Black Sea, toward the Baltic area, and eastward toward the Pacific. The choice of directions has been determined by a need of warm-water ports and of outlets to the oceans. The Russians were the only great people who were not situated on an easily accessible seacoast; all the world's prominent civilizations have developed among sea-bordering nations. This has given rise to what might be called a national inferiority complex and to the drive to establish the Russian nation among the great nations of the globe (witness the founding of St. Petersburg in the 18th century). Of course, if a nation does border the sea, the resulting development of sea communications offers many directions for expansion and may result in essentially the same policy. But the need of access to the sea was a specifically Russian problem and is probably the dominant cause of Russian national expansion. The fact that they are a large nation has given them a larger operating base, and thus many areas became political vacuums in relation to Russia. The return of nationalism and the change in ruling personnel have restored empire-building as the basis of Soviet policy.

In this respect, the Soviet Union has more than made up for the territories lost at the breakup of the Russian empire during World War I. It has succeeded in establishing a ring of buffer states reaching far into Europe and Asia. The success of policy may be measured by the fact that Russia is the first power since the division of Europe into nation-states to have achieved a seemingly permanent dominating position over the European continent. In achieving this position, the Soviet Union has been operating with advantages not available to its opponents or to the old Russia. Technological changes have brought about superior communications, making possible the welding of the vast land mass into one whole; these changes have also resulted in greatly improved weapons. None of the captive states has been in a position to compete, especially in the latter respect. A more basic factor was the fact that the area was divided into a number of states among whom no kind of cooperation could be achieved, while no one of the states was capable of deterring aggression in any way. The ultimate responsibility must rest with the great powers, whose lack of a clear policy regarding Eastern Europe must be considered the one most important cause. The failure at Yalta to consider several centuries of European diplomacy, and the surrender to one power that which they had just prevented another power from acquiring — i.e., domination over the continent — was a grave policy error.

From the above it may be said that the current Soviet policy is a mixture of traditional Russian imperialism and Marxist-Leninist doctrine. To put it another way, the goal has been the traditional Russian dream of empire, but the methods of building that empire have been greatly augmented by ideological additions. The great progress in communications and technology has magnified this conflict to a worldwide scale and has made it impossible for any nation to remain unengaged or indifferent. This same development has also enlarged the stakes, which now consist of nothing less than the whole surface of the globe.

If the above analysis is correct, several practical conclusions may be drawn from it. Primary among these is the need for unity and strength on the part of the Western states. An imperialistic power tends, almost by definition, to expand into any accessible area where there is a power vacuum. Since it is only the most powerful states that are not such vacuums in relation to the Soviet Union, it is only the most powerful states that can begin to guarantee their own security. In this sense, all the Western allies must comprise a single powerful state, and achieve the maximum amount of unity in policy that is possible among a group of sovereign states. Any policy that endangers Western unity is harmful to Western security. The ideas of a summit conference and of a neutral zone are prominent examples of such a policy. The feeling of relaxation that might result from either of these measures can promise little more than the creation of relative vacuums, thus extending an invitation to aggression.

Such a unity requires that the Western states have a precise policy concerning every area on the globe. The lack of such a clear policy in 1945 resulted in permitting the U.S.S.R. substantial conquests, and there is a danger that this pattern will be repeated. This is not a demand for a rigid policy. The strategy of the Western powers must be clearly determined and inflexible until a decisive turn is reached in international relations, but in tactics and in the methodology of implementing the general plan they must be responsive to changing power relations.

There is a danger that ideology will obscure the concrete issues involved and the ideological myth misguide the Western statesmen into leading a universal crusade, in the sense of attempting to guarantee complete security in one final conference. The ultimate issues of the conflict must obviously be kept in mind, and the rights and principles involved cannot be forgotten. But these are not weapons, and the conflict must be pursued, in a broad sense, according to the traditional modes of warfare. In other words, if the practical tactic of Western policy is to convince the U.S.S.R. of the virtues of coexistence, then action will not be taken in certain directions in which the West has the opportunity to achieve a limited victory, for

fear of disturbing the possibility of coexistence. In this respect, it is well to remember that coexistence is the end result of long-term historical developments and cannot be achieved overnight at peace conference. It may be argued, with some justice, that the U.S.S.R. may at some point cease its imperialistic policies, thus resolving the conflict as similar conflicts have been resolved in the past. This is a long-term possibility, provided that neither side is able over a long period of time to achieve a decisive victory, and some of the changes discussed earlier may even prove to be the first signs of such a development. But in the past coexistence has resulted from a long series of skirmishes in which neither side has achieved a decisive victory. A prerequisite for this is that both sides remain equally strong, and that neither side reveal any weaknesses that might be an invitation to pursue the conflict to a point of decision. In this case, agreement to a European neutral zone could only be interpreted as such an admission of weakness, a breakdown of Western morale. As has been said, the decisive point is the final submission of one of the two principal protagonists. The liberation of Eastern Europe will not constitute such a turning point; rather, it can be one of the means by which the West achieves coexistence, by demonstrating that it is capable of regaining the lost territories and that no decisive victory can be achieved against it.

Furthermore, there is a strong tendency in the West to regard this conflict as a war for universal peace. The conflict is discussed now not in terms of territorial expansion but in terms of universal peace, which will be heralded by atomic disarmament amicably achieved at a summit meeting. It may be noted that many wars, their horrors notwithstanding, have performed a socially useful function in that they have brought about a change in international power relations which have been instrumental in human progress. Thus this will re-

main true of any solution achievable now that does not provide for peaceful transition. The best that can be done is an effort to alleviate the wreckage and suffering of war. In this respect, atomic disarmament would be most desirable, so long as it does not result in Western disunity and a general relaxation. Such disarmament would not lead to a swift settlement but would only guarantee that the decisive crisis, if it comes, will be less bloody. It must be remembered that, at least in the early stages of atomic demobilization, the West would be at a serious disadvantage in terms of conventional weapons. Any settlement that might be achieved which did not permanently reunite Germany and define the status of Eastern Europe by restoring its sovereignty would leave the specific causes of this conflict untouched and would thus in no way contribute to peace but would rather obscure the situation.

NOTES

1. E. H. Carr, *The Interregnum 1923—1924*, Macmillan & Co., Ltd., London, 1954, p. 216.
2. Bertram Wolfe, *Krushchev and Stalin's Ghost*, Praeger, New York, 1957, p. 262.
3. Frederick C. Barghoorn, *Soviet Russian Nationalism*, Oxford U. Press, New York, 1956, p. 30.
4. *Ibid*, p. 39.
5. *Ibid*, p. 27.
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7. *The Current Digest of the Soviet Press*, Oct. 9, 1957, Vol. IX, No. 35, p. 5.
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9. *Constitution of the Union of Soviet Socialist Republics*, Article 125, Foreign Languages Publishing House, Moscow, 1956, p. 102.
10. Garthoff, *op. cit.*, p. 10.
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There are many great problems confronting our country, domestic and foreign, but to me the greatest issue of the day is human freedom. Under either Republican or Democratic administrations our foreign policy should be based on it. What advances freedom we should support and what retards or endangers it we should oppose.

WILLIAM F. KNOWLAND

KNIGHT ON A WHITE STEED

500 ANNIVERSARY OF THE BIRTH OF ST. CASIMIR

SIMAS SUZIEDĖLIS

During the 12th and 13th centuries the expanding Lithuanian state succeeded in establishing control over the source of the Daugava (Duna) River and the city of Polock. The city became a base for Lithuanian expeditions to the east that reached Moscow and Tver. Not until early in the 16th century did the Duchy of Moscow become strong enough to force the Lithuanians back toward the west. In 1518 the Muscovites approached the city of Polock and besieged its castle, which stood on the right bank of the Duna.

A small Lithuanian army hurried to the relief of the besieged castle from the left bank of the river. But the river was flooded, so it was decided to ride along its bank in search of a ford by which the opposite side could be reached. Speed was of the essence, since the castle might fall before help reached it. Suddenly a knight on a white steed appeared in front of the Lithuanian army; beckoning the army to follow him, he plunged into the river and rode across. The army did follow, and after a safe crossing it attacked the Muscovites and dispersed them. The siege was raised; after the battle, however, when the soldiers looked around for their unexpected leader, he could not be found. As he had appeared, so he had disappeared, without leaving a trace. Who was this strange warrior? Where had he come from, and whence had he gone?

The only explanation the witnesses could find for this strange apparition was that Prince Casimir had miraculously reappeared. He had died 34 years before and had been buried in Vilnius Cathedral. He had been known for his saintliness, and his brother, King Sigismund (1506—1548), and Albert, Bishop of Vilnius, had already taken steps toward Casimir's canonization. The canonization trial accepted Casimir's appearance at Polock as authentic, and it is now mentioned in the Roman Catholic priests' breviary.

Simas Suziedėlis, a noted Lithuanian historian, is the author of numerous historical books. He studied history and philosophy at Kaunas and Riga and then taught at the University of Vytautas the Great at Kaunas. During 1940—1944 he was the secretary general of the Lithuanian Academy of Sciences. Currently, he is the editor of the semi-weekly "Darbininkas" in Brooklyn, N. Y.

St. Casimir was born in the old Polish capital of Krakow on October 3, 1458. His father was Casimir, Grand Duke of Lithuania (1440—1447), who had become King of Poland upon the death of his brother Vladislavas in battle against the Turks. From 1447 to 1492, Casimir ruled both Lithuania and Poland. Casimir had married Elizabeth, daughter of the Holy Roman Emperor Albrecht II; they raised 11 children in all — six sons and five daughters. Saint Casimir was the third child and second son. Since Elizabeth had claims to the thrones of both Bohemia and Hungary, the eldest son, Vladislavas, ascended the Bohemian throne while in 1471 Casimir, at the age of 13, was sent with a Polish army to conquer Hungary. This expedition failed, and he became heir to the Polish and Lithuanian thrones.

In Krakow he was tutored by the famed Polish historian Canon John Dlugosh, who referred to his pupil as "a youth of rare talent and nobility." Another of his teachers, Philip Callimach Buonacorsi, an Italian humanist, remembered him as "a saintly youth" ("divus adolescens"). It is said in a Prussian chronicle that the prince was "very virtuous and intelligent" and that "the people spoke only good" of him. And in his daily life he was noted for his piety, his restraint and his great virtue. This became especially noticeable when he began to participate in affairs of state.

When Casimir was 17 years old he accompanied his father, the king, on his journeys throughout the kingdom, attending congresses and conferences, receiving foreign diplomats and marching with the army. For about two years (1481—1483) he administered Poland himself, residing at Radom. He managed the chancellery, the courts, the treasury and the administration. He was careful in his work and became noted for his thriftiness; he was able to pay many debts his father had contracted. He restored good relations with the Holy See, and was extremely concerned about the wars with the Turks, who in 1453 had occupied Constantinople and abolished the Byzantine Empire. At his initiative, his uncle's expedition against the Turks, in which Vladislavas had died in 1444 in battle at Varna, was chronicled.

In 1475, with his father, St. Casimir visited Lithuania for the first time. He made five further journeys, to Vilnius, Trakai, Gardinas (Grodno), Brasta (Brest Litovsk) and other towns. In the



ADOLFAS VALESKA

ST. CASIMIR

last year of his life (1483—1484), he acted for his father in Vilnius. He was already ill with tuberculosis, caused in all probability not only by his weak constitution but also by his ascetic way of life. In Vilnius he devoted himself wholly to prayer, fasting and charitable works. During his canonization trial he was called "guardian and father of the poor," and his great devotion to the Blessed Virgin and his compassion for the crucified Christ were noted. St. Casimir's greatest virtue was chastity, and he preserved it throughout his life. He

died on March 4, 1484, at Gardinas and was buried in Vilnius Cathedral, where a chapel was erected in his honor.

Immediately after St. Casimir's death, the people of Vilnius began to pray at his grave. Soon several authentic miracles were recognized. As early as May 15, 1501, Pope Alexander VI granted indulgences to those praying at the grave of the saintly prince. Fifteen years later, Rome received a request from the saint's brother, King Sigismund, and from Albert, Bishop of Vilnius, as well as

from the Lithuanian Franciscans in Vilnius, that canonization proceedings be initiated. The trial began in 1517. In connection with the trial, the papal nuncio Zahary Ferreri of Gardo (Switzerland) visited Vilnius, and in 1521 he wrote the first biography of St. Casimir, "Vita Beati Casimiri." He stresses St. Casimir's justice, orderliness and intelligence. It is believed that Pope Leo X canonized St. Casimir in 1521, but the documents of that period have been lost because of the upheavals in Rome. In 1602 a new document was promulgated by Clement VIII permitting the worship of the saint in Lithuania and Poland, while in 1621 Paul V recognized the cult of St. Casimir in the universal church. Subsequently (1636), Urban VIII declared St. Casimir the patron saint of Lithuania. In our time (1948), Pius XII recognized the saint to be the special patron of Lithuanian youth.

The cult of St. Casimir spread widely in Lithuania during the period of the Reformation, especially after the arrival of the first Jesuits at Vilnius in 1569. These monks built the first two churches in honor of the Lithuanian saint, in Zemaitkaimis and Vilnius. The Jesuits were able to establish a religious and cultural center around their church in Vilnius. The students at the Vilnius Academy, run by the Jesuits, celebrated St. Casimir's feast days and produced plays based on the saint's life. The Franciscan province in Lithuania was named for him, and many churches were built in honor of St. Casimir in Lithuanian towns and villages. Altars were erected and paintings and statues were made in his honor, and his portrait appeared in the arms of many cities. The cult of St. Casimir became established in Lithuania as an unchanging and cherished tradition. His saintly example supported the Counter Reformation.

The cult of St. Casimir also spread to Poland, Germany, Belgium and Italy. In Italy and Germany the cult was spread by his relatives — his sisters, who had married German princes, and the Hapsburg dynasty to which his mother had belonged. In Italy he was especially revered in Palermo, Naples, the island of Malta and Florence. Even now a large reliquary of the Lithuanian saint, bearing his motto "Malo mori quam foedari," hangs in the Church of St. Lawrence in Florence. In the city of Mecheln, Belgium, his cult was spread by Jesuit students, and the youths organized St. Casimir's sodalities.

St. Casimir's cult was brought to America by Lithuanian immigrants. Here, as in Lithuania, churches and societies were named for him, especially after the third partition of the Polish-Lith-

uanian Commonwealth in 1795. Then the saint's name was associated with the fight for freedom, as much earlier, in the 16th century, it had been associated with the struggle against the Russian Orthodox Church. The Lithuanians considered St. Casimir to be the protector of the Lithuanian faith and nation, while the Russians condemned his cult. The Bolsheviks today are following in their predecessors' footsteps, but with even greater intensity. St. Casimir holds the same place for the Lithuanians as St. Patrick holds for the Irish, Joan of Arc for the French and St. Stephen for the Hungarians. He was the first Lithuanian saint, and he lived less than a hundred years after Lithuania permanently accepted Christianity. This year, the whole Lithuanian nation — those in Soviet-occupied Lithuania and the refugees from current and past oppressions — joins to mark the 500th anniversary of his birth.

St. Casimir's anniversary cannot be celebrated openly in occupied Lithuania. The Bolsheviks have even desecrated Vilnius Cathedral and the Chapel of St. Casimir. The saint's casket and relics have been transferred to the Church of Saints Peter and Paul in a Vilnius suburb. This is the third time St. Casimir's remains have been moved, each time because of a Russian invasion. They were moved from Vilnius and hidden for the first time in 1655, when the Muscovites were invading Lithuania. A story of the second apparition of St. Casimir has come down from this period. In 1654 the Muscovite army was still in Polock, where they had stabled their horses in a Catholic church. A noble youth, who had passed unnoticed through the guard, appeared before the army's commanding officer and warned him, "God shall so oppress you that even beyond the Volga you shall not find safety." This was related to George Tyszkiewicz, Bishop of Vilnius, by a noble, Povilas Vadeiša, who took part in this war; Vadeiša affirmed that St. Casimir had appeared three times. This testimony was recorded in the *Acta Sanctorum*, but was not investigated further. Today some see in this story a prophecy of the end of the Romanov destiny. At that time Czar Alexis Romanov had reached Vilnius for the first time and had sacked the city. Nicholas II, the last of the Romanovs, was killed by the Bolsheviks beyond the Volga, near the Urals.

Now that the Bolsheviks are terrorizing Lithuania even more severely than the Romanovs did, now that they have closed many churches and turned them into warehouses, now that they have desecrated Vilnius Cathedral and the Chapel of St. Casimir, the Lithuanian nation hopes that those prophetic words, if they were ever spoken, may find their fulfillment in our times.

Some Aspects of the Baltic Area Problem

By VINCAS TRUMPA

I

The purpose of this article is to discuss several aspects of what may be referred to in a general way as the Baltic-area problem. Certain of these aspects will have to do with the historical past of this region, in an attempt to assign these lands their place in general European and world history. For illustration we shall choose several critical periods when this area played a particularly important role, periods that greatly influenced its political, economic and cultural structure. In the last section, we shall discuss the Baltic problem as it stands today.

The importance of any geographical region depends on several factors. One is the natural resources of the area, which may be conducive to the area's growth as an industrial center and at the same time arouse competition for influence over and domination of the area. Another factor is the trunk routes that may pass through the area; convenient and important routes can make an area that is otherwise poor vitally important in political and economic international relations. And finally, possibly the most important factor is the human element. The historical significance of an area is, in the main, dependent upon its inhabitants.

A present day observer of the world scene, very rarely meets with references to the Baltic area. The world's attention today is centered on Korea, Southeast Asia, the Middle East and the Mediterranean. But does this relative silence concerning the Baltic mean that the area experiences no problems, that the three Baltic states are in permanent eclipse? Does it mean that the historical significance of the region is irrevocably ended? There have been times of silence in the past, and it may be that they have lasted longer than the periods of strife and crisis. Nevertheless, the Baltic Sea still washes against the region's shores, and it would not seem that the current silence is eternal.

No one doubts the historical significance of the Baltic area. Primarily, it has always been an important communications center, where routes from West to East and From North to South cross. Dr. Walter Kirchner, who has published many works on the history of the Baltic area, considers that only a few areas that have known 4,000 years of human history rank with it in historical importance. Among these he names Mesopotamia, Egypt, Sicily, the Rhine Valley and a few others.

He bases his conclusions on the fact that the southeastern shores of the Baltic (primarily present day Latvia and Estonia) are "at the junction of great communication lines between East and West or between North and South."¹

Beginning with the ancient amber-trade routes, through the Viking expeditions between the Baltic Sea and the Black Sea and Constantinople, the Hanse traders of the Middle Ages and up to the more recent Dutch, English and French trading companies, the Baltic area has been an important communications center. For three hundred years (from the 16th century to the middle of the 19th) the Baltic region also served as an important source of raw materials. The shipbuilding yards of Holland, England and France could not dispense with Baltic lumber, and especially with its hemp — for a brief time the area had an all but complete monopoly of hemp production.

But the Baltic area's ties with the west were not only economic ones. From the West it received Christianity; from the West it received its civilization. Obviously, given the absence of natural barriers, it could not avoid being influenced by Eastern civilization. The Polish historian S. Kutrzeba, speaking mainly of historical Lithuania, has demonstrated how a synthesis of Eastern and Western civilizations evolved in that country's territories. The noted Lithuanian cultural philosopher S. Šalkauskis devoted an entire book to the study of this problem.² Today their thesis may be paraphrased and extended over the whole Baltic region to show that here, possibly more intensively than any place else, the free and the captive worlds meet. Without doubt, the meeting place of such contradictions cannot but conceal within itself a certain dynamism, which sooner or later will have to explode the political structure that was erected, without considering the wishes of the Baltic peoples, after the bizarre and ironic ending of the Second World War. Then, possibly, the Baltic area may recover at least a part of the historical significance it has enjoyed in the past.

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II.

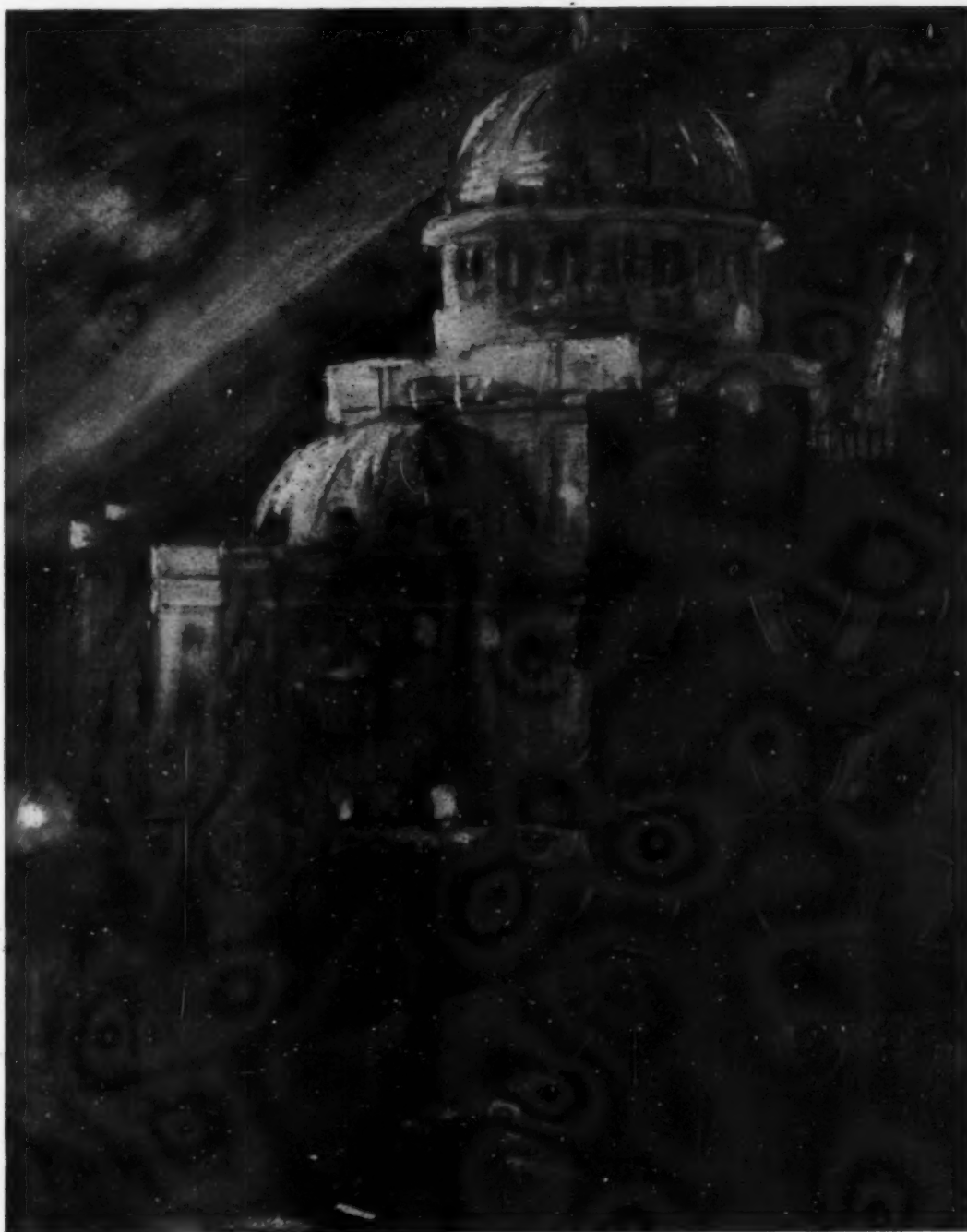
Although historical times began in the Baltic area relatively late (Christianity did not reach Denmark until around 826 A.D., Sweden until the beginning of the 11th century and Lithuania until the middle of the 13th), the territories were inhabited for several millennia before this, as was so well described by the Danish author J.V. Jensen (1873—1950) in his famed novel *Den lange Rejse*. The theory that the Indo-European homeland may be found in the Baltic area may also have some foundation. Up to the 9th century A.D., this area was mentioned only rarely and then usually in fantastic terms by geographers and travelers and in the Viking sagas. The element that attracted the most attention was Baltic amber, which the Greeks, using a term pregnant with meaning for present day humanity, called *elektron*.³

In about the 9th century A.D. a period of strife began on the relatively quiet Baltic shores. Historians attempt to divide this period into various subperiods according to which nation dominated the area at a particular time. Although the *dominium maris baltici* concept itself was probably first formulated in the middle of the 16th century, one can perceive efforts to establish hegemony over the area at a much earlier time. The first period (approximately from the 9th to 11th centuries) may be named after the Viking rovers. The first Russian chronicles referred to the Baltic Sea itself as the "Viking Sea." During the 12th and 13th centuries Denmark dominated the area and even controlled parts of present day Latvia and Estonia. From the 13th to the 16th centuries, at least from the point of view of trade and shipping, the Hanseatic League dominated by spreading its posts throughout the whole area, and the city of Lubeck was called, not undeservedly, "Queen of the Baltic." By the middle of the 16th century, the Baltic question had become an international problem in the full sense of the word, since it became extremely important, both as a communications center and as a source for raw materials, especially for ship-building. At the end of the 16th century and throughout the 17th century, the dominant political and military force in the Baltic area, without doubt, was Sweden, and her King Gustavus Adolphus (1611—1632) could legitimately boast that he had turned the Baltic Sea into a "Swedish Lake." With the 18th century, two new states — Russia and Prussia — appear along the Baltic shores, which, especially after the partition of the Polish-Lithuanian commonwealth, will occupy the whole eastern and southern shores of the Baltic Sea and will reduce Sweden and Denmark to second-rate powers. Obviously, they were never able to dominate the whole of the area, which stubbornly maintained the rights of free shipping that were so staunchly defended by the two most important sea powers of the day, England and Holland.

But probably the most interesting years of the Baltic past were the years between 1792 and 1812. During these twenty years, a determined war was being carried on against Britain by revolutionary and Napoleonic France, with the whole of Europe, and not only Europe, soon joining the conflict. With the declaration of the so called Continental Blockade by Napoleon in 1806—1807 (in reality a self-blockade on the part of the European continent), the Baltic Sea became almost the only region where a comparatively free trade could be carried on between Europe and the rest of the world. Not without basis did the semi official British publication *Annual Register*, in a survey of the world scene on the eve of the year 1807, write: "At the commencement of 1807, every eye was fixed on the coasts of the Baltic. It was here that the destinies of Europe were to be decided, as they have been in former periods on those of the Mediterranean."

It is interesting to note that at this time a new but swiftly rising sea power, the United States of America, was eyeing the Baltic coasts with great interest. Even earlier they had established consulates in all important Baltic towns, and in 1811 they formally appointed a consul to Riga.⁴ John Adams, the second president of the U.S., was probably best acquainted with Baltic questions. (His son, John Quincy Adams, was serving, at this time, as the first American ambassador at St. Petersburg.) In 1810 he wrote: "It is of great importance to us at the present to know more than we do of the views, interests, and sentiments of all the northern powers. If we do not acquire more knowledge than we have, of the present and probably future state of Europe, we shall be hoodwinked and bubbled by the French and English." Reading these words of John Adams today, one is struck by the thought that they are just as meaningful now as they were almost 150 years ago; only the culprit is changed.

There can be little doubt, that such a competent statesman as Napoleon fully understood the importance of the Baltic area. In a conversation with a Swedish representative he declared that Sweden, by refusing to join the Continental Blockade, had done him more trouble than all the five coalitions put together. He had also placed his garrisons in all the important Baltic area towns, wherever that was possible (as it was without exception in all towns as far north as Klaipėda), and his consuls and agents followed the movements of every ship on the Baltic Sea.⁵ Napoleon had even worked out plans for joining the Baltic area with Western Europe in a practical sense. "Through canals that will be dug, the Baltic rivers will be joined with those of the Western ocean and of the Mediterranean Sea, and the astonished people will watch sea going vessels navigating on land from the mountains of Scandinavia up to the Alps and the Pyrenees," wrote



M. V. DOBUJINSKY

BOSTON AT NIGHT

J.P.Q. Catteau-Calleville, a student of the Baltic area of the Napoleonic period.⁶

Primarily, no doubt, because Napoleon was unable to gain Swedish adherence to the Continental Blockade although one of his marshalls, Bernadotte, did gain the crown of Sweden, his plans for Baltic integration fell apart, and with the treaties of the Congress of Vienna, the Baltic area returned almost to the *status quo ante bellum*, except that Russian influence increased greatly. Throughout the 19th century there were efforts to change this *status quo*, especially in connection with Polish and Lithuanian efforts to regain their independence. Thus, during the revolt of 1831 and especially that of 1863, the idea of landing troops on the Lithuanian coast was broached in the West, but nothing came of these plans up to World War I, which greatly altered the situation of the Baltic area and created the conditions for the restoration of Poland and the three Baltic states.

III.

The road to acceptance into the international family of nations was difficult for the Baltic states after World War I. It is true that the principle of national self-determination proclaimed during the war, in theory almost admitted this right in regard to the Baltic states. Nevertheless, in practice they had to overcome many obstacles before being admitted as full-fledged members of the international community. It is interesting to note that the greatest difficulties in obtaining recognition were experienced with the United States, the staunchest defender of the right of national self-determination at that time, and at present the strongest supporter of the Baltic peoples in their fight for freedom. It would seem that the situation at that time was obscured by the Bolshevik revolution in Russia. It was feared that the recognition of the Baltic states would further weaken the already weak counter-revolutionary forces in Russia. The government of the United States was not against the recognition of the Baltic states in principle, but it delayed such recognition until the situation in Russia might settle down. Mr. Evan Young, the representative of the United States government at Riga, probably expressed accurately the attitude of his government at that time when, on July 23, 1920, he stated: "With an orderly, well-established government of Russia, the Baltic provinces will again become a part of what will probably be a federated Russia." But, instead of an orderly government, a terroristic Communist regime established itself in Russia, with which neither the Baltic states nor the United States should have had any relations. Indeed, the United States did not establish diplomatic relations with the U.S.S.R. until 1933.⁷

But the period from 1918—1939 in European history maybe characterized as an age of the rise of small states. At that time, several theorists ap-

peared who went so far as to attempt to prove that small nations have contributed more to the history of civilization than large ones. The British historian H.A.L. Fisher (1865—1940) wrote: "Almost everything which is most precious in our civilization came from the small states — The Old Testament, the Homeric poems, the Attic and Elizabethan drama, the art of the Italian Renaissance, the common law of England... The quantitative estimate of human values, which plays so large a part in modern political history, is radically false and tends to give a vulgar instead of a liberal and elevated turn to public ambitions."⁸

It is in this that the period differs from the present one, which began with the tragic end of the Second World War and which may be called the age of great power domination. The idea of freedom and progress for the small states has found its way into Africa and Asia, while the cradle of this idea — Europe — has become the graveyard of small states. The area of the Baltic Sea, which through long centuries has been the meeting ground of the cultures and interests of East and West, of North and South, today has become the meeting ground of freedom and slavery. In regard to the eastern and southern Baltic shores, these have not experienced such tragedy since the great Ice Age. At that time the Baltic and Central European areas down to the Carpathians were engulfed by ice that slowly flowed from the Scandinavian mountains. Today the process has been reversed, and an occupying wave from the Urals has engulfed the area.

The essential problem today is whether or not this wave will continue to the North and West or whether it will break against the desire for national and human freedom and recede to its source.

At the present time, as at every point in the historical process, the world is acted upon by two forces: a conservative force, which tries to maintain the *status quo* and to smother the remaining centers of freedom, and a dynamic force, which is trying to destroy the *status quo*, through revolutions and wars if other means are not available. The guiding idea of the conservative force is well expressed in the old saying "Sint uti sunt sive non sunt" ("Let it be as it is or be not at all"). Today, two extremely important institutions serve this force: the United Nations, especially the Security Council, with its great power veto; and the new atomic and hydrogen weapons, which in the opinion of many have made war obsolete. It appears to many people today, that things must remain as they are, that otherwise the world is faced with total annihilation. This dilemma is patently false, for there is a middle way leading to eventual liberation for the Baltic area but not to total destruction. This same slogan, "Let things be as they are," was adopted for two centuries by the Polish-Lithuanian Commonwealth, and its sad

end must stand as a reminder to those who firmly believe in the permanence of the present division.

Anyone who has closely observed the Baltic scene during the last several years cannot but notice certain new phenomena, which cannot be fully placed in the categories that predominated in that area during the last decade. We have in mind that part of the Baltic area which against its will, has fallen under the dominion of Moscow—Poland and the Baltic States. These, according to Professor W.F. Reddaway, are the "most Baltic states."⁹ For the Scandinavian states have always been closer to the North Atlantic community than to the Baltic, especially Denmark and Norway, which today are NATO members. In regard to the southeastern Baltic shore, there, after Stalin's death, a conscious or unconscious process of differentiating these so-called socialist republics from the other Soviet republics set in. Common Baltic-republic drama and music festivals, scientific conferences, economic and agricultural conferences, etc., show that in spite of the efforts at amalgamation there is more and more need to distinguish the Baltic republics from the rest of the Soviet Union. Byelorussia is often included in this group, although it somehow does not seem to fit.

It is difficult at the present time to interpret this process with certainty. But this much is obvious: even the Kremlin now finds it difficult to ignore the fact that the Baltic republics, with their Western traditions and culture and with memories of close cooperation stemming from the period of independence, have much more in common among themselves than they have with the other Soviet republics.

A still more significant trend is the emphasis

on common Baltic interests that Poland has shown since the events of October, 1956. Obviously it is not difficult to perceive in her continuous appeals to the Scandinavian states an effort to detach Denmark and Norway from NATO. On the other hand, Poland's growing interest in Lithuania and the other Baltic states could mean that if a Polish sphere of influence were established, Moscow's domination of these states might diminish, and then Poland itself could feel freer in regard to Moscow. Because of this, Poland's appeals to the Scandinavian countries may be regarded as an effort to use the weight of these states in achieving this aim. Obviously, this must remain pure speculation for the moment, but the fact, for example, that a conference of Estonian, Latvian, Lithuanian, Swedish, Finnish, Norwegian, Danish, German and Polish delegations was held during last summer's youth festival in Moscow, shows that the Baltic question may again be approaching a new phase.

In any case, the desire for freedom that has been so cherished during the whole of Baltic history has not died there, even today. And this is true not only of the northern part but also of the southeastern part, or among the Baltic nations in the full sense of that term. The captive Baltic states may answer those who are trying to convince them of the permanence of the *status quo* in the words of Benedetto Croce, that "to assert that liberty is dead is the same as saying that life is dead, that its mainspring is broken."¹⁰ As the glaciers of the past melted and were followed by a time of growth, so it may be hoped that the 20th century glacier will melt and be followed by a new era of freedom and progress on the shores of the Baltic Sea.

NOTES

1. Walter Kirchner, *The Rise of the Baltic Question*, 1954, p. 2.
2. Cf. S. Salkauskis, *Sur les confins de deux mondes*, Geneva, 1919.
3. A. Spekke, *The Ancient Amber Routes and the Geographical Discovery of the Eastern Baltic*, Stockholm, 1957.
4. The National Archives in Washington have collected much interesting material on this subject, which the author has had an opportunity to examine and which could form the basis of a study on U.S. — Baltic relations in the years 1807—1812.
5. Three volumes of the reports of the Napoleonic consul at Klaipėda are held in the Archives of the Ministry for Foreign Affairs in Paris. These still await careful study.
6. Professor W. Graham, of the University of California, is engaged in an analysis of American policy in regard to Finland and the Baltic states. He has already published separate studies on the American diplomatic recognition of Finland, Estonia and Latvia. He has collected extensive material for a similar study on Lithuania, but illness has so far prevented him from completing his work.
8. Quoted in Bernard Newman, *Baltic Background*, London, 1948, p. 15.
9. W. F. Reddaway, *Problems of the Baltic*, 1940, p. 6.
10. Benedetto Croce, *History as the Story of Liberty*, 1955, p. 57-58.

Music During the Years of Independence

By LEONARD J. SIMUTIS

WITH the resurrection of Lithuania as a free nation, in 1918, there was engendered in the freed people an impulse toward artistic expression, and music assumed an important place in the development of Lithuanian culture. Before World War I, music had been chiefly utilized as a means of encouraging Lithuanian nationalism. Freedom brought a desire and will to develop not only music in general but also performing and creative talents. For the first time a Lithuanian composer could receive encouragement and, in some cases, financial aid toward his studies from the government and could have his compositions performed and published without too much difficulty. These favorable conditions not only stimulated the work of the already established Lithuanian composers but also contributed greatly to the growth of new generations that were taught in their own Lithuanian music institutions.

National Renaissance

The years after 1918 witnessed the repatriation of many Lithuanian composers who had left their homeland during the war: Stasys Šimkus returned from the United States and organized the Klaipėda (Memel) Conservatory; Juozas Gruodis, Juozas Žilevičius, J. Tallat-Kelpša and others returned from Russia and established themselves in the musical life of Lithuania; Juozas Naujalis returned from Vilnius and founded the Naujalis Music School in Kaunas, which later became the Kaunas State Conservatory; the Rev. Teodoras Brazys, Julius Štarka, Aleksandras Kačanauskas and other professional and student musicians returned to their native land to establish themselves in various fields of music. The creative talent of all Lithuanian composers received fresh inspiration in this period of national renaissance, in spite of material hardships.

Most of the composers who returned to Lithuania had been in Russia, and they brought with them the influence of Russian musical trends. During the first few years of independence such trends revealed themselves in the compositions of these musicians, and it was not until Lithuania's political differences with Russia and Poland arose that the influence of Western European musical trends was felt.

Tallat-Kelpša, Žilevičius, Brazys, Štarka, Vanaigaitis, Kačanauskas and Naujalis were the most prominent composers of the early period during which musical composition in general was not affected by Western influences. Certain of these

composers, including Naujalis and Brazys, had already been quite active in musical circles before World War I.

J. Tallat-Kelpša (1888—1949) graduated from the St. Petersburg Conservatory in 1916. As his name indicates, he was of distant Tatar ancestry. On his graduation from the conservatory he continued his studies in composition at the Berlin Academy. When, in 1919, Juozas Naujalis established his new music school, Tallat-Kelpša became its director. In 1920 he was asked to become conductor of the newly formed State Opera in Kaunas, and he staged excellent operatic productions with young and inexperienced talent. In the years that followed the Lithuanian State Opera gained the love and interest of the public until it overshadowed every other form of musical art. The popularity of the State Opera was in part responsible for the slow development of the other branches of Lithuanian music.

In Tallat-Kelpša's compositions the influence of the Russian school can be found intermixed with Lithuanian elements. His works are interesting and original and often make use of Lithuanian motifs. The Samogitian motifs in the songs "Žalioje girėje" ("In the Green Woods") and "Koks ten lengvas poilsis" ("How Soothingly Restful It Is There") are noteworthy. The songs "Mano sieloj šiandien šventa" ("There Is Holiday in My Soul Today"), "Nemargi sakalėliai" ("Colorful Birds"), "Rūpinosi motinėlė" ("A Mother's Cares") and "Liepė Tėvelis" ("My Father Told Me") are unusually beautiful and are often programmed by Lithuanian singers. Tallat-Kelpša's compositions include works for the piano, an opera, many vocal compositions for chorus and solo voice and a number of miscellaneous works in manuscript. His many duties at the State Opera brought an end to his composing career.

Juozas Žilevičius, born in 1891, studied at the Warsaw Musical Institute and graduated from the St. Petersburg Conservatory in 1919. He returned to Lithuania in 1920 and played a major role in Lithuanian musical life. He was partly responsible for the organization of the Lithuanian State Opera, and in 1922 he was put in charge of the Department of Music of the Lithuanian Ministry of Education. He organized the first symphony concerts, and he also played a prominent part in the establishment on a mass scale of the great Lithuanian Song Festivals. The first music periodical in independent Lithuania, "Muzikos Menas" (Music Art), was prepared by Juozas Žilevičius.

His compositions include the Symphony in F Minor. This was the first native symphony to be performed in Lithuania (1923). Among his other compositions are a string quartet, miscellaneous instrumental music, a cantata, vespers, religious music and many works for chorus and solo voice. The choral works are sonorous and very effective in performance. All of his compositions are well written and are marked by excellent polyphony, of which he is a master.

Žilevičius is an outstanding authority on Lithuanian music and its history. He is one of the few native Lithuanians who have contributed to the development of a literature of Lithuanian music. Žilevičius is at present in the United States, where he is devoting his time to enriching this neglected phase of Lithuanian cultural life. As director of the Klaipėda (Memel) Music School, before he came to the United States, he collected more than 300 items pertaining to Lithuanian folk instruments. He was a pioneer in this fertile field of music study among his people.

The Rev. Teodoras Brazys (1870—1930) was a highly trained musician and organist before he began studying for the priesthood at the age of 26. One of his first music teachers was Juozas Kalvaitis. As a clergyman, Brazys strove to instill in Lithuanian parish choirs a love for true church music, as prescribed by Pope Pius I in his *Motu Proprio*. He continued his musical studies at Ratisbone, and on his return to Lithuania he was given the post of instructor in music at the seminary in Vilnius. When his students were ordained, they took his influence with them to the parishes to which they were assigned. The result was that Lithuanian parish choirs gradually adopted liturgical standards in their church music, abandoning the operatic style that was prevalent in European churches before World War I.

Brazys was talented and prolific composer of church music and a lover and collector of Lithuanian folk songs. He harmonized many folk melodies, of which he collected several thousand, and made them better known among Lithuanian people. His church music includes many masses, vespers and cantatas, which are written in a predominantly polyphonic style. His majestic and prayerful church music reveals an individual style of composition.

The first textbook of Lithuanian music is credited to Brazys. He wrote many articles, studies and books on Lithuanian music and general musical topics. He endeavored to trace a parallel between Lithuanian and ancient Greek melodies and modes, and he claimed that Lithuanian folk music had its own distinctive harmonic patterns just as it had its own distinctive melodies; his own harmonizations differ greatly from those of his contemporaries. His work in the field of Lithuanian music enabled Lithuanian composers who followed him to orient themselves to the Lithuanian folk-song genre and to find more characteristic harmonizations for these songs.

LEONARD J. SIMUTIS, music instructor at Chicago Teachers' College, is well known as a composer, choir director, and organist and has been very active in various Lithuanian organizations.

Julius Starka, born in 1884, underwent his early musical training at the Naujalis Music School in Kaunas; he later graduated from the Moscow Conservatory. In 1919 he organized an excellent chorus, which was incorporated into the newly organized Lithuanian State Opera. Starka continued as director of the Opera chorus until he was compelled to leave Lithuania during World War II. The Opera chorus was widely renowned for its high artistry, and Starka became known as an outstanding director of and authority on choral music.

His many duties prevented him from extensive development of his talent for composition. However, the works that he did compose were exceedingly well written and were frequently sung by choral groups. His largest work, the "Missa pro Defunctis," was published in Warsaw. Choral compositions by him appear in the "Dainų Šventės Repertuaras" ("Song Festival Repertoire") series that the Lithuanian government published in 1938. He was not a prolific composer, and he will probably be better remembered for his accomplishments as a choral director.

Antanas Vanagaitis (1890—1949) composed music in which Lithuanian and Italian elements were intermixed. Many of his works enjoy great popularity among Lithuanians, notably the songs "Dul-dul-dudelė" and "Stasys" and the choral work "Ei pasauli, mes be Vilniaus nenurimsim" ("Oh World, Without Vilnius We Shall Not Rest"). Most of Vanagaitis' music is in a light vein, and although his serious music is well written, only a small part of it has become widely known.

Aleksandras Kačanauskas was born in 1882; he graduated from the Riga Conservatory in Latvia. From 1916 to 1919 he studied at the St. Petersburg Conservatory, and later he continued his training in Vienna and Rome. Before World War I he was active in Latvia as an organizer of Lithuanian choral groups. Kačanauskas is credited with initiating the organization of the Lithuanian Opera.

Many compositions by Kačanauskas have been published in Lithuania; they include compositions for solo voice and chorus and for piano and orchestra, as well as the operetta "Jaunoji našlėlė" ("The Young Widow"). Among his best-known songs are "Mano gimtinė" ("My Homeland") and "Mano rožė" ("My Rose").

Grudis and His Contemporaries

In the years after 1922 a group of Lithuanians trained in musical centers of Western Europe returned to Lithuania. Certain elements that had appeared only in the works of Čiurlionis during

his Leipzig period now began to reappear in Lithuanian music. The foremost Lithuanian composers during this period of blending of Western and Eastern elements were Juozas Gruodis, Stasys Šimkus, Kazimieras V. Banaitis and Vladas Jakubėnas. They all strove to create music that would be characteristically Lithuanian.

Juozas Gruodis (1884—1948) studied composition in Moscow; upon his return to Lithuania in 1920, he received a Lithuanian government scholarship to continue his musical studies in Leipzig. When he came back from Leipzig, in 1924, he assumed a position as the most important musician in Lithuania. He differed from many of his contemporaries in that his music was decidedly new, alive and progressive. His original style became a stimulus to Lithuanian music, and he was the first composer of independent Lithuania to reflect in his works the blending of Eastern and Western elements.

Gruodis became the conductor of the Lithuanian State Opera in 1924. In 1927 he resigned from this post in order to accept a new position as director of the Lithuanian State Music School in Kaunas. In 1937, under his directorship, this school became a conservatory. He resigned as director of the conservatory in 1938, but remained on the staff as an instructor in composition.

Gruodis was one of Lithuania's most prolific composers. His compositions include works for orchestra, chorus, piano and various instrumental combinations. Harsh harmonies, radically modernistic in spirit, are especially evident in the music of his Leipzig and post-Leipzig periods. Lyrical moments are few, but when they do appear they are notable for their depth. Sentimentality is almost totally absent from his works. Although Gruodis' music on the whole is rather too difficult for the general musical public, a number of his compositions have attained popularity. The songs "Ko čia taip ilgu" ("Why Is It Lonely Here?") and "Rudens tylumoje" ("In the Silence of Autumn") are widely known, as are several of his choral and symphonic works.

Gruodis' larger works for orchestra include "Simfoninis prologas" ("Symphonic Prologue"), "Rudenėlis" ("Autumn"), two symphonic suites and a ballet, "Kastytis ir Jūratė." Other instrumental compositions include two piano sonatas, many other works for the piano, a string quartet and a violin sonata that remains among the finest of his contributions. This sonata is highly endowed with a native Lithuanian originality.

From the time of his return from Leipzig in 1924 until his resignation as director of the Kaunas Conservatory in 1938, Gruodis was necessarily burdened with a great many musical and administrative duties. After 1938 he received a pension from the Lithuanian government that enabled him to devote himself freely and productively to composition.

The classes in composition that Gruodis gave at the Kaunas Conservatory were for many years the only such classes in all Lithuania. The youngest generation of Lithuanian composers — Antanas Račiūnas, Jonas Nabažas, K. Griauzdė, J. Gaidelis and others — received their basic training, and in some cases all their training, in composition from Gruodis, and his influence is strongly apparent in the works of all composers who graduated from the the Kaunas Conservatory.

Juozas Gruodis will be especially remembered for his contribution to the period of blending of Eastern and Western elements and influences. Such a blending had been seen earlier in the compositions of M. K. Čiurlionis (1875—1911), but it had not been fully understood by his contemporaries. What revealed itself in Gruodis' music and what had been peculiar to Čiurlionis' works more than a decade earlier was now to become a characteristic phenomenon of all Lithuanian culture.

The composer and conductor Stasys Šimkus (1887—1942) received his musical education at the Warsaw Music Institute and at the St. Petersburg and Leipzig Conservatories. During the years preceding World War I he was highly successful in organizing choral groups and concerts in various parts of Lithuania. His harmonizations of Lithuanian folk melodies, written in this period in the style of Naujalis and Sasnauskas, are widely known for their beauty. The solo composition "Kur bakūžė samanota" ("The Moss-Covered Home"), also written in this period, still appears on Lithuanian concert programs.

At the outbreak of World War I, Šimkus toured the United States soliciting funds for Lithuania's independence program. His organizational capacities were disclosed when he organized and directed choral groups in several Lithuanian-American colonies. Šimkus edited and published *Muzika*, a Lithuanian music magazine, and he also published many of his own compositions, including several major works. He returned to Europe in 1919 and studied composition with Karl Elert at the Leipzig Conservatory. When Šimkus returned to Lithuania, he organized the Klaipėda Music Conservatory, which played a prominent role in training Lithuanian orchestral musicians. Later he was appointed conductor of the Lithuanian State Opera, and he also promoted the development of symphonic music in Lithuania.

Šimkus' compositions after his Leipzig study with Elert reveal a tendency toward modernism and the use of many new harmonic techniques. "Lithuanian Silhouettes," a set of piano variations employing folk melodies, is impressionistic and lyrical and is imbued with a Lithuanian nationalistic spirit. "Nugrimzdęs dvaras" ("The Sunken Palace"), a ballad for baritone solo, women's chorus and orchestra, and the tone poem "Nemunas" ("The Neman River") display an individual style.



M. V. DOBUJINSKY

CURTAIN FOR THE OPERA "RADVILA PERKŪNAS"

In his later years Šimkus received a pension from the government and devoted his time to composing. The choral works of his last period bear the hallmarks of his individual style. "Vėjo dukra" ("Daughter of the Wind") and "Pasakyk man mergužele" ("Tell Me, Little Girl") are notable examples of his last choral works that have found their way into the repertoires of most Lithuanian choral groups. Šimkus was more fortunate than other Lithuanian composers in that almost all of his compositions were published. Even if he had composed nothing after Lithuania regained her independence in 1918, Šimkus would still have been remembered as a prolific Lithuanian composer.

Kazimieras V. Banaitis was born in 1896; he completed his musical training at the Leipzig Conservatory in 1922. In 1928 he became an instructor at the Kaunas Conservatory, and later he became director of the conservatory. Of all the composers who make up this period in the history of Lithuanian music, Banaitis has been most successful in combining Eastern and Western elements in his music. Lyricism and a rich flow of melody are very evident, as are traces of Impressionism. His harmonization tends to be quite modern and at the same time appealing to the ear. His ideas, worked out in rhapsodic form, are expressed with clarity.

Banaitis' compositions include a set of variations for piano, "Sutemos giesmės ir vizijos" ("Twilight Hymns and Visions"), a sonata for piano and cello and one for piano alone, variations for harp, violin and clarinet ("Lithuanian Idyll"), chamber music, a cantata, choral works and songs and many folk-song harmonizations. The piano accompaniments of Banaitis' songs are interesting, and are marked by boldness and color and by varied dynamics. His folk-song harmonizations are noteworthy in that he has utilized new and interesting harmonies without violating the simplicity and the tonalities of the folk melodies.

Through Banaitis' efforts, the Lithuanian government published a number of the compositions of M.K. Ciurlionis in 1924. A significant result of this was the government's later undertaking to publish compositions by other Lithuanian composers.

Vladas Jakubėnas (born in 1904) studied music in Riga and Berlin. He returned to Lithuania in 1932 and accepted a teaching position at the Kaunas Conservatory. His music is somewhat similar in character to the works of K. V. Banaitis, and also reveals traces of impressionistic influences. His later compositions tend to realism, with national elements that became stronger in his work during his years in Kaunas. Before World War II

a return to the use of more common harmonizations, with a clearer perception of national traits, is evident.

Jakubėnas' compositions were often heard at Lithuanian concerts; they include a prelude and fugue for string orchestra, a string quartet, three symphonies, a rhapsody for piano, a serenade for cello and piano, choral works and songs. All three of the symphonies are monumental works, with the second symphony being especially noteworthy for its epic character and dramatic development.

Modern Lithuanian Composers

Two composers who lived and composed in Lithuania and who contributed to the musical culture of Lithuania even though their music was generally devoid of Lithuanian characteristics were Vytautas Bacevičius and Jurgis Karnavičius. Together with Jeronimas Kačinskis, they mark the beginning of the modern era in Lithuanian music.

Vytautas Bacevičius (born in 1905) graduated from the Paris Conservatory in 1928. He studied composition with Kazimier Sikorski and Nicolas Tcherepnin, and for nine years he taught at the Kaunas Conservatory. Bacevičius' early works are reminiscent of Scriabin, Symonowski, Debussy and Prokofieff, but his later compositions disclose the evolution of his own personal style.

Bacevičius is a very prolific composer, especially of piano works. His major works include three symphonies, two piano concertos, a symphonic suite, ballets, a symphonic poem (*Poeme Electrique*), the opera *"Vaidilutė"* (*"The Vestal"*) and several piano sonatas. Although his works make use of Lithuanian themes, their character is more international than strictly Lithuanian. Bacevičius is an atonal expressionist, and national elements are foreign to this technique.

Jurgis Karnavičius (born in 1884), a Russian who was born in Lithuania and lived there after World War I, is closely associated with the development of Lithuanian music. Karnavičius has made extensive use of Lithuanian folk melodies in a manner that reflects the influence of the Russian school and that is reminiscent of Rimsky-Korsakov and Mussorgsky. Karnavičius' major contributions have been the two operas *"Gražina"* and *"Radvila Perkūnas,"* both of them successfully produced by the Lithuanian State Opera in Kaunas, and the *"Lithuanian Rhapsody"* for orchestra. Prior to World War II, Karnavičius taught at the Kaunas Conservatory.

Jeronimas Kačinskis (born in 1907) is the most modern of the Lithuanian composers. He was a student of Alois Haba, and he adheres very firmly to the quarter-tone and twelve-tone systems. Notable examples of his quarter-tone compositions are the second string quartet and a trio for organ, trumpet and viola. Kačinskis, like Bacevičius, is an atonal expressionist. Several of his compositions that are written in the commonly

accepted tonal systems display Lithuanian characteristics. His symphonic works include a trumpet concerto, a fantasy, a group of seven symphonic pictures and the symphonic poem *"Giesmė į šviesą"* (*"Hymn to Light"*). Kačinskis' better-known choral works are *"Plovėjas"* (*"The Reaper"*), *"Beržas"* (*"The Birch Tree"*) and *"Per girias"* (*"Through the Woods"*), as well as a mass recently published in the United States.

Kačinskis organized the Klaipėda Symphony Orchestra and is an outstanding orchestra and chorus conductor. Before World War II he taught at the Klaipėda Music School; he now lives in Boston, Massachusetts.

The graduates of the Kaunas Conservatory have achieved significant accomplishments in the field of composition. The composers Antanas Račiūnas (born in 1905), Jonas Nabažas (born in 1907), the brothers Antanas and Bronius Budriūnas, K. Griauzdė and J. Gaidelis came under the influence of teacher-composers who themselves were seeking for or had found a national Lithuanian style.

Antanas Račiūnas is a lyricist with a gift for a well-marked melodic line. Among his works are two symphonies, a string quartet and the opera *"Trys talismanai"* (*"The Three Talismans"*). His compositions for the piano and for voice are remarkable for their melodiousness.

The compositions of Jonas Nabažas are marked by a more intellectual bent. The musical thoughts embodied in his works are concentrated and original. Nabažas has written a symphony, a string quartet and works for piano and for voice; all of them utilize modernistic harmonizations. Both Nabažas and Račiūnas studied at the Paris Conservatory.

The Budriūnas brothers, K. Griauzdė and J. Gaidelis make up, along with Račiūnas, Nabažas and few others, the body of Lithuanian composers belonging to the latest period in the development of Lithuanian music.

It is possible to differentiate various factors that have contributed to the development of Lithuanian music. Compositions created before and during World War I bear traces of Russian and Polish musical traditions. Since the first Lithuanian composers were the most part trained in Russian and Polish institutions, these were the influences they brought with them when they returned to their homeland. After World War I, diplomatic relations with Russia and Poland were such that Lithuanian musicians and composers were forced to attend Western European conservatories. Significantly, when these musicians returned to Lithuania, traditions and elements of both the Western and Eastern musical cultures were mingled in their works. The first example of this mingling disclosed itself in the compositions of M. K. Ciurlionis, but relatively few of his contemporaries understood it. The phenomenon developed during the period of Lithuania's indepen-

THE ARTIST M. V. DOBUJINSKY

By DR. M. VOROBIOVAS

This article originally appeared in Lithuanian in the cultural magazine "Aidai." Both the author and the artist have died since: Dr. M. Vorobiovias in June of 1954; M. V. Dobujinsky in November of 1957.

M. V. Dobujinsky's inexhaustible creative energy was not only a source of new ideas but also astounds us with its almost springlike freshness. This is a rare attribute, considering the dreary and spiritless attitude of modern artists.

The youthful energy of his works appears even more astounding if we bear in mind the distance that separates his works from the uneasy experimentation of the past several decades. His only aim was the search for perfection along the road he chose almost half a century ago.

While Dobujinsky responded sensitively to the changing trends in 20th century art, he never attempted to become a cubist or a surrealist. He remained steadfastly faithful to his own particular individuality as an artist — so much so that one of his vignettes or book-cover decorations or other works of 40 years ago remains as full of vivacious lyrical feeling and magical enchantment as if it were a work of the present day. And the viewer of such works no more considers the date of their creation than one would assign a Chopin prelude to a particular historic milieu.

M. V. Dobujinsky was born in 1875 in Novgorod, but — with the exception of several schoolboy years spent in Vilnius — he spent the greater part of his life up to 1924 in St. Petersburg. His mother was an opera singer; his father was a general in the artillery, a highly educated and cultured man who traced his ancestry back to the Lithuanian nobility of the Middle Ages.

Dobujinsky displayed a passion for drawing from his early childhood, and under his father's guidance he did a great deal of drawing, mostly from nature. He attended art classes even before he entered secondary school, and he continued his art studies at Vilnius High School and the University of St. Petersburg, from which he graduated

dence, and gradually evolved into a characteristic Lithuanian style with a tendency to simplicity, in which the Lithuanian elements in time separated themselves from the foreign elements. The coming of World War II interrupted the further development of this trend. Many Lithuanian composers were compelled to leave their homeland, and they are now creating music imbued with characteristics that were developed in independent Lithuania intermixed with influences of their temporary new homelands.

as a candidate in law. Along with his nature studies, the best school for the young artist was furnished by the old masters, and he studied them assiduously in St. Petersburg's Hermitage and in foreign galleries — Dresden, Munich, Berlin. He made his first trip to Germany and Switzerland while he was still a student, and afterwards he made annual trips to Western Europe, studying its scenery and ancient monuments and always returning home with many new landscapes.

After Dobujinsky completed his university studies, in 1899, he studied painting for two years in Munich, under the noted art teacher A. Azbe, and spent his summers in Hungary taking advanced lessons from the painter Hollosy. Later, feeling especially attracted toward painting and the graphic arts, he studied the offset technique under Professor Mathey, a well-known authority who taught at the St. Petersburg Academy.

In 1902, Dobujinsky established close ties with the "World of Art" group of artists in St. Petersburg, which was led by S. Diaghilev and A. Benois. He showed his works at their exhibitions and contributed graphic art to their journal. This association immediately helped Dobujinsky to find his own creative bent and to develop further his own style, to which he was faithful all his life.

The activities of the "World of Art" group governed a whole epoch in the evolution of modern Russian art. The artist members of the group were extreme individualist-esthetes. Their aim was to raise the level of esthetic culture and to revive the principles of pure art. They had to struggle against the fossilized routine of the Academy and even more against the "common man" tendency that had become prominent in painting around 1880. A prominent school of late-19th-century artists was concerned solely with the idea content in art; they looked with scorn on matters of technique, style and artistic ability, and their paintings more and more tended to become nothing but crude illustrative realism. This esthetically reactionary trend has totally overwhelmed Soviet Russia in our times, in the form of "socialist realism."

The "World of Art" determined to return beauty to art; this could be attained only through the deliberate cultivation of form, through improved color and composition, through increased sensitivity. In general, the members of the group sought for the highest quality in their works. These



M. V. DOBUJINSKY

MADONNA

artists studied the old and new masters of Western Europe and the great Russian masters of the 18th and 19th centuries. Enthralled by the beauty of bygone ages, they were fully conscious of the artistic values of the Middle Ages, of the ancient world and of Eastern art, and they were captivated by the grandeur of old Russian architecture, especially the baroque and empire styles that blossomed in the residences of the nobility in St. Petersburg.

Thus we come to understand the retrospective nature of the "World of Art," its romantic love of the past, its subtle and thorough comprehension of earlier styles. All this has close connections with the artistic thought of M. Dobujinsky.

Dobujinsky is an artist of very wide range, in terms of both technique and genre. Various techniques alternate in his paintings: oil, water color, gouache and pastel. As a graphic artist he handled pen, pencil and ofort with equal virtuosity and had an especial affinity for the lithograph.

We find the same variety in genre. As a landscapist, Dobujinsky was most interested in architectural portraiture — old towns and cities, or individual monuments. His taste having been developed within sight of St. Petersburg's grand and lovely architecture, he painted "portraits" of

European capitals and of the quiet countryside with great feeling. He sketched and painted landscapes in England, France, Italy, Belgium, Holland and Denmark, as well as of Russian cities. The landscapes he painted in Lithuania, Latvia and Estonia are especially fascinating. His range within this branch of art was extremely wide; he was enchanted as much by idyllic, peaceful scenery as by ancient and legendary buildings. He portrayed the poverty of slums and the shocking contrasts that can be seen in city streets as well as the grandiose city centers. Finally, after keen study of the modern Babylons, with their gigantic structures of steel, concrete and glass, he passed, in a series of lithographs, to dreams of future cities that are truly apocalyptic in their vision.

He also painted in the United States. Along with pictures of New York and Boston, he has painted a series of picturesque scenes of Newport that reveal the fading beauty of its old New England architecture.

It is quite natural that this subtle portraitist-lyricist of architectural ensembles should have become one of the most noted theatrical designers of our time. It is estimated that from 1907 Dobujinsky designed more than 80 stage settings (without mentioning the many costumes he also designed) for European and American ballet and for opera and drama theaters. In this connection must be mentioned his astonishingly beautiful stage designs for the Stanislavsky Art Theater in Moscow, which brought him immediate fame in this field, and also his designs for Diaghilev ballets in Paris and London productions. After the First World War, Lithuania and other European countries were delighted by his sets for the operas "Pique Dame" and "Eugene Onegin." After 1939, when he moved to New York, he designed some 15 sets for the Metropolitan and City Center opera houses and for other theaters in the United States and Canada. His stage designs were immediately striking for their extraordinary and imaginative evocation of "period." They so enchanted audiences by their harmonies of color and light that not infrequently they were greeted with tremendous ovations.

Closely connected with Dobujinsky's stage work were his "interiors" — plafonds, panels and murals with which he decorated many residences and other buildings in Russia, Lithuania, Belgium and other countries.

Dobujinsky gained a vast reputation among the world's bibliophiles as an illustrator of books. The art of book illustration was revived in England

Dr. Mikalojus Vorobiovas, born in 1903 in Siauliai, Lithuania, studied art history, classical archeology, philosophy and Slavistics at the universities of Marbourg, Berlin and Munich and taught art history at Kaunas and Vilnius, Lithuania, and Smith College, Mass. He was the author of several books and had contributed to Lithuanian and German periodicals.

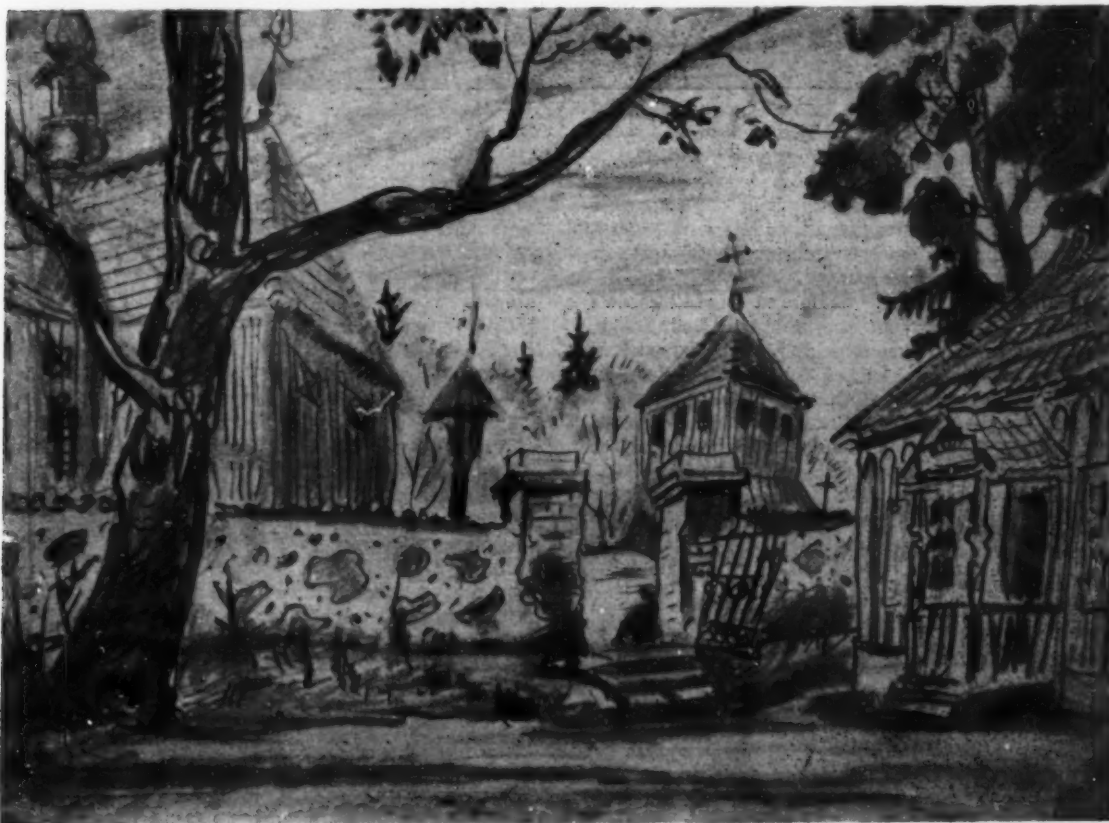
in the 19th century (William Morris, Aubrey Beardsley) and later in Germany; it especially flourished among the "World of Art" group, and Dobujinsky became a leading figure in the field. The works of Anderson, Pushkin, Dostoyevsky and other classical writers that he illustrated furnish great pleasure to the reader, all the more so in that the artist, in subtly re-creating the spirit and times of the author — on the cover, in the frontispiece or in vignettes — never encroaches upon the reader's imagination but satisfies himself with broad allusions, decorating the flat surface of the page with infinite tact and in complete harmony with the general nature of the book and with its type.

In 1923, Dobujinsky, then a professor at the St. Petersburg Academy, once more traveled to Western Europe, after a longer-than-usual interval, and there visited Germany, Denmark and Paris. The following year he left Russia for good; he stayed for a while in Riga, then went to Berlin, and later settled in Paris, where he was often invited to participate in exhibitions, decorate homes and design for the stage. In 1925 the Lithuanian State Opera produced "Pique Dame" with

sets by Dobujinsky, and in the same year four exhibitions of his work were held in Kaunas and Klaipėda. Thus he established firm ties with independent Lithuania.

The decade 1929—1939, during which Dobujinsky resided in Kaunas, belongs to the most productive period of his career. He designed more than 30 theater sets in this time, most of them for the Lithuanian State Theater. He did the stage designs and costumes for P. Valčiūnas' play "Aukso Gromata" ("The Golden Missive") and for plays by Shakespeare and Schiller; for the operas "Pique Dame," "Faust," "Prince Igor," "Tannhauser," "Don Giovanni," "Radvila Perkūnas" and others; and for the ballets "Sleeping Beauty," "Raymonda" and "Coppelia." The ballets were also performed by the Kaunas Ballet on tours to Monte Carlo and London. It may be noted that Dobujinsky's settings contributed greatly to the favorable reception of Lithuanian productions in Europe.

As we have seen, Dobujinsky's ties with Lithuania went back to his childhood and youth. It may be interesting to note that later he — along with A. Benois and others of the "World of Art" group — was among the first to recognize the genius of



M. V. DOBUJINSKY

STAGE SET FOR PLAY "AUKSO GROMATA"



M. V. DOBUJINSKY

THE OLD CITY OF KAUNAS

M. K. Ciurlionis. This group must be credited with supporting and encouraging Ciurlionis as an artist and arranging for the exhibition of his work in St. Petersburg and Moscow.

Having long been enamored of Lithuania's landscapes and ancient architecture, Dobujinsky, even before the First World War, often visited that country to paint. The Ciurlionis Gallery in Kaunas later acquired 29 of his gouaches of views of the old city of Vilnius. In 1933—1934 he covered most of Lithuania, revealing ever-new glimpses of her towns and countryside.

At the same time he actively participated, as member of commissions and as a critic, in the restoration of ancient buildings and monuments. Dobujinsky was facile with his pen, and he published a number of articles, among them "The National Flag," "A History of the Coat of Arms," "Ancient Lithuanian Maps," "The Reform of the School of Art" and "The Course of National Art."

Of his work in Lithuania, mention might be made of the many book and periodical illustrations and posters he did there, and also the interior decorations for the Presidential Palace, a niche in the Chapel of Vytautas the Great in the War Museum, the Jonas Vailokaitis residence and the Lithuanian Embassy in Berlin.

Dobujinsky taught art for several years in

Lithuania before he began to devote all of his time and talent to the Lithuanian State Theater. In 1929 and 1930 he taught at the Kaunas Art Institute and later, until 1933, he taught in his own studio. He had an undoubted influence on young Lithuanian painters. It would nevertheless appear that an artist with such a comprehensive viewpoint would exert more influence through the total body of his work and the vividness of his personality than he would exert were he limited to the role of teacher. Working in the broadest fields of pure and decorative art, he influenced others, with his creations and his pure taste, as a living example and created around himself a unique atmosphere that combined a high spirit of masterfulness, winged fantasy, sincere lyricism, inspiration and — what is most important — an aristocratic restraint, a feeling for harmony and moderation. This creates its own magical mood, to which surrender even those who look skeptically at "outdated" lyrical romanticism and its means of expression: the graceful silhouette, a playful but distinct and pure line, imposing ornamental ideas, etc. The younger Lithuanian artists, who in general find the greatest appeal in the "left" group of Parisian artists or in native folk art, with its primitive and vital colors, hold M. Dobujinsky in high regard.

Translated by P. W. Urban

JUOZAS GRUŠAS

The first works of Juozas Grušas, who was born in 1901, appeared in 1925; they are representative of the efforts of a young generation of Lithuanian writers, of the literature of independent Lithuania. As does any new generation of writers his generation extended the work of other writers in new directions. The writers who participated in the creation of independent Lithuania revealed a new country in all its aspects; they exulted in its uniqueness and Lithuanian character, and they tended toward idealization. Grušas and his generation turned toward criticism and analysis.

After beginning his work with some brief sketches of city life, Grušas marked a distinct stage in realistic Lithuanian literature with his novel *Karjeristai* (*The Careerists*), published in 1935. Here he analyzes the wounds of a newly risen middle class, its cynicism and its suffocating atmosphere. *Karjeristai* was also important to Lithuanian literature in a historical sense. It was the next important work after *Altoriaų Šešėlyje* (*In the Shadow of the Altars*), a penetrating psychological novel by Mykolaitis-Putinas, and it represented the sociological novel.

In 1937, Grušas published *Sunki Ranka* (*The Heavy Hand*), a collection of short stories in which he reached the pinnacle of his creative efforts. As if he felt he had exhausted sociological themes in his novel, Grušas turns in these stories to universal human problems. The story here published in translation, *Fairer Than the Sun*, is one of the most beautiful in Grušas' work and in Lithuanian literature. Besides displaying Grušas' talent for composition, it also reveals his subtlety, his profound humanistic sympathy and his true artistic tact and

restraint. In other short stories in this collection, Grušas approaches the Maupassant manner.

In the two decades that followed, Grušas has written mainly for the theatre. Under the German occupation, his play *Tėvas* (*The Father*) was produced — a somber drama of greed and guilt as opposed to idealism and humanism. The years of the new Soviet occupation, beginning with 1944, were marked by silence, except for some hackneyed and unsuccessful attempts at drama criticising the "bourgeois" past in a shrill manner, in accordance with the wishes of the Party overseers of literature.

In a sharp contrast to this stands Grušas' latest play, the historic tragedy *Herkus Mantas*. In spite of some of its artistic shortcomings and some mild concessions to the Marxian interpretation of history, it has a protagonist of stature, a relentless dramatic drive and a sense of immediacy which is attained when historic past is

seen as a mirror of the present. The play deals with the struggle of the ancient Prussians, a nation related to Lithuanians, against the Teutonic order of the Knights of the Cross. The time is the 13th century. The aim of the Knights is colonization and genocide. They are numerous, powerful and modernly armed — the Prussians are few and their weapons old-fashioned. But the Prussians are firmly determined to defend their freedom and their homeland.

The parallel of this situation to to-day's occupation of Lithuania could have hardly escaped the Lithuanian audiences. (See excerpts below). The tragedy, sensitively staged by the young Lithuanian director Henrikas Vansevicius, was enthusiastically received and continues in the repertory.

The above description of Juozas Grušas' literary activity in Soviet-occupied Lithuania is necessarily incomplete. But behind the stark official announcements that reach us here, there lie suffering and humiliation, personal tragedy and struggle for survival. It is for a better future to tell their full story.

HISTORIC PARALLELS

SACHSE: We are Germans, my dear Monte! We are militant, and diligent, and fertile. The Germanic peoples need your lands, your forests, your homestead! The Germans are marching eastward! The Germans will stamp you out, trample you to dust, digest you! The Prussian nation is small!

* * *

MANTAS: The idea of freedom never dies, oh Knight of the Cross! When the entire nation realizes that it is honorable to die for freedom and that life in slavery is but an infamy — such a nation can never be enslaved!

* * *

MANTAS (On the hill, powerfully and with inspiration): Prussians! To battle! For a free Prussia! For free Prussians! For our free homeland! (Exit beyond the hill).

VOICES (In the distance): For a free fatherland! For a free homeland!

NOMEDA (When the voices subside, alone on the hill): Prussia... My Prussia...

THE END

* * *

(From the tragedy "Herkus Mantas" by Juozas Grušas, published in 1957 by the State Publishing House in Vilnius, Lithuania).

FAIRER THAN THE SUN

JUOZAS GRUŠAS

The fir resounds, like a bell.

A tiny man in shirtleeves, with thick, stumplike arms, lifts an ax above his head, and as he lowers it he springs off the ground. He bends over and tramples a clearing in the snow around him with his moccasined feet. The broad edge of the ax flashes in the air, and with each blow it bites a chunk out of the living wood, chaste as the snow. The fir trembles convulsively, the white wound spreads, like a smile.

The path is strewn with fir branches, as if for a funeral procession. The odor of fresh-cut wood mingles with that of burning yew.

Another man who is swinging a saw as if it were a sickle shouts at the man with the ax, "Look—you've chopped it to the side; may your wife chop you the same way! The fir should fall here, but now it will slide into the trees."

But the tiny man chops at the young tree's trunk with redoubled fury, and heavy drops of sweat fall to the trampled snow.

"Adam, you doll of dolls, your wife ought to fondle you like that! Just listen to me—let's grab a saw and start sawing."

But Adam goes on plucking shavings, like blossoms, until the steel edge sings.

The man with the saw approaches, kick's at the hewer's legs and shouts for the whole forest to hear, "Deaf!"

Adam lowers his ax, wipes his brow and smiles apologetically. "Perhaps I've already cut too deep."

"Nothing but trouble with a deaf stump! How often I've said..."

The two of them kneel in the snow, sawing—speechless, intense, like violinists immersed in a mysterious melody.

The fir sways and begins to bend over slowly, like a warm funeral candle. In a moment its momentum increases and the branches begin to moan and thrash, as if they were searching for something to hold on to. The tree touches the earth with a muffled sound; the trunk rebounds, like a struck snake, and a smile flits across both faces.

They gaze for a while, with a gentle awe, at the prostrate tree.

"Enough. We've felled them like stacks of grain. It's time..." And the man with the saw shows the deaf man, with his lips, that it is time to eat.

The two men fling their coats over their shoulders and stalk off silently, one after the other, through the snow.

A fire is burning and crackling, plumes of gray smoke twist and turn among the branches. There is an odor of bread and sap.

Around the flames sit fur-coated woodcutters with windburned cheeks. They chew on chunks of frozen meat, and, mouths full, laugh at each pointed word.

Adam shyly sidled up to the fire, glanced around to be sure he was disturbing no one, and sat down on a bed of branches. He took off his fur cap, crossed himself, and unrolled a large linen kerchief from which he took out bread and meat. The odor of the bread tickled his throat gently, and without tasting it at all, Adam mused on how unspeakably pleasant and good it was to eat. Now he took a huge bite out of the frozen meat, on which the marks of his teeth remained. He broke off a thick piece of bread, and ice glistened in its pores. He held it to the flames until the odor of toasting bread spread through the firs and birches.

The woodcutters had already eaten. Now they warmed themselves, kicked at the burned stumps, rolled "butts" and tried to prove that their tongues were all the sharper for the lunch they had eaten. They decided to talk to the deaf man, who, apart and alone, pondered, silly thoughts in a scab-covered head and a crust of black bread in his hand.

One man who was sitting close to him shouted into his ear, "What is your last name, Adam?"

Adam answered nothing.

"As if such people had last names," another man spoke up jokingly. "There are people who aren't worth a last name. 'Adam' — that's all; what more could he be?"

Adam did not hear this explanation. He only understood from the faces of those around him that the words were not kind ones. He put on his cap and prepared to go back to work.

One of the woodcutters laid his hand on Adam's shoulder and said, sweetening each word, "Adam, dear, sit down next to the fire and rest, man. Why should you work so hard?"

Adam, like a mistreated child, glowed with trust and love because of the gentle word. He sat down on a stump and gazed smilingly at the woodcutters.

"What good are you, Adam? You're only feeding someone else's children," another woodcutter shouted into his ear.

Adam bent his pock-marked face toward the ground.

"Orphans... little ones..." he said in a hoarse voice. "It is so hard to find work in the summer. I know how to hew out a corner, how to handle bricks. But you know, because I don't hear well, other people immediately say, 'He is a fool; he doesn't know anything.' Then nobody wants to hire me. There is no justice in the world—what can one do?"

"Why did you marry a widow? You should have chosen a young girl, and then there would have been justice."

"Why speak of it? Would anyone else have taken me? Even this one some-times tells me that I smell of pitch. I always dream that if I could earn during the winter — I need new clothes. I have only this worn-out coat. I would really like to have beautiful clothes."

The woodcutters began to laugh; they were finding the conversation amusing.

"Beautiful clothes!"

"And a hat!"

"And a white collar!"

"You didn't have to get married. Couldn't you live alone? Then you would have had new clothes and a hat and a white collar."

A pretty sleigh passed along the road through the forest. Through the trees a bay horse could be seen, stepping beautifully. The bells tinkled in the silent forest like a swift brook. The woodcutters followed the smartly dressed passengers with their eyes.

"Cold," said one of them when the bells could no longer be heard, and he hugged his coat more tightly around him.

"You're a fool, Adam, the biggest fool—" shouted a young woodcutter, as if to vent his sudden anger.

"Why?"

"A fool because you got married. Now you understand!"

Adam became thoughtful. A light wind ran through the treetops, and tiny stars of snow poured upon the flames.

"On an empty plain, on the windward side, not even a tree grows... I often look into the thickets of the forest and think—"

"A man isn't a tree."

"But even a man seeks shelter with another."

"It isn't as cold in the winter, is it?" the woodcutters said, stifling their laughter.

"Not as cold," Adam answered.

"You can feel the warmth of a body and the beating of the heart?"

"And the heart."

"And what else?" The men laughed. "But who would want to fondle such a one as you?"

"Tell him he is as ugly as a toad."

"Should we speak that way of a man?"

"Say that he is like sodden turf."

"Listen, Adam," one of them shouted into his ear, "they say you are as ugly as a toad."

A shadow flitted across the pock-marked face.

"Don't worry, Adam; never mind them."

"Why should I be sad?" said Adam, blinking rapidly. "I know what I am; why speak of it? But the older girl — Stephanie — once told me that I am fairer than the sun. So there! When my wife began — like you now, just like you, in just the same way — Stephanie wept. When her mother left she came up to me and knelt, she kissed my feet and said that I was fairer than the sun."

"But Stephanie has been blind since her childhood."

"Then all the more, all the more—" said Adam excitedly. "'Than the sun,' she said. One only needs to understand."

"Fairer than the sun! Fairer!"

"And the moon!"

"You understand nothing, nothing," Adam said, blinking and turning red. "I live like a dog, work day and night when someone hires me. Without me, they— Why, those girls — You think their mother — You don't understand! She, Stephanie, she, a blind girl, kissed my feet. Do you understand?"

The woodcutters are silent. They feel uneasy.

They all gaze at the flames.

It is quiet and lonely in the woods. The cold spreads through the clearings and thickets, through the broad drifts and the blue sky, like silent and heavy breathing.

Adam squats by the fire, his face pale and puckered, his lips tightly clenched. With frozen gaze he peers into the blazing bonfire, and the flame becomes more scattered, changes into stars and glistens. He hears someone's silent lament, which flows with the wind, sways with the branches.

He rises and walks away from the fire through the deep snow. And now the tears, one after another, roll down his cheeks.

Once more blows echo through the forest. The axes ring, as if in a smithy. The falling firs swish and shake the earth; their echo spreads far through the forest on the green waves of the evergreens.

With each breath of the wind the forest vibrated and moaned, and in those moments the woodcutters appeared like tiny insects in a wheatfield. Throwing back their heads, they gazed at the sky-reaching firs; then they resolutely chopped at the trees' fine trunks and smiled when one of them stretched out at their feet.

But now one denizen of the forest decided to play a trick on these armed insects. A fine and serious fir rebelled; as it fell, it guided itself into the strong arms of a neighboring birch. Now it hung in the air, branches entwined with those of its neighbor.

"You, men — over here!" the woodcutters shouted, finding themselves unable to vanquish the tree.

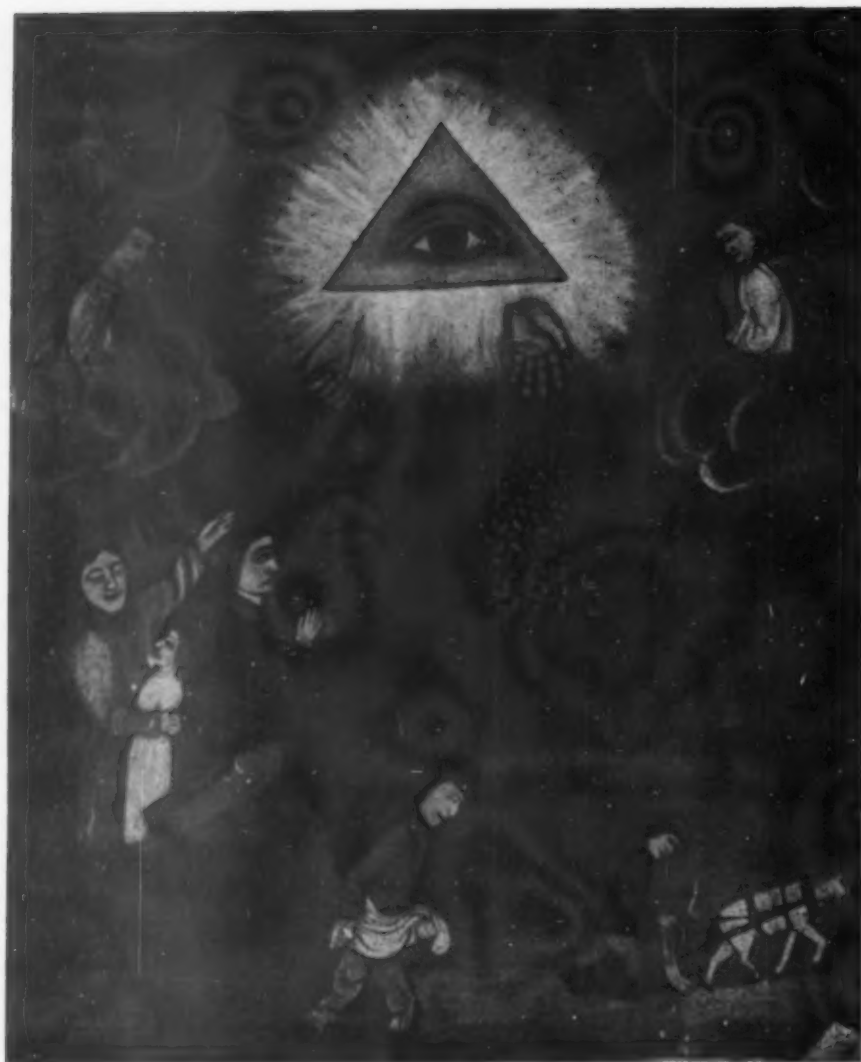
All laid down their axes and gathered, muttering. Adam alone paid no attention but went on stripping a thick pine.

"You're like old women," the newcomers shouted. "Can't you see you should have felled it to this side?"

"A tree is a live thing, fellows; sometimes it has to have its own way — it has to fall the opposite way to the one you chose. You don't understand trees. A devil may hide in a tree sometimes like in a man."

The woodcutters collected around the trunk and pushed it off its stump. But the fir did not dream of surrendering so easily; it merely shivered, twisted and wedged itself even tighter among the thick branches of the birch.

"Something, whether devil or angel, is hiding in those branches," the woodcutters muttered.



M. V. DOBUJINSKY

PROVIDENCE

But there was still one way to conquer the stubborn beauty of the forest.

The men glanced over at some firs that grew nearby. They counted four in all, any one of which might, in falling itself, dislodge its disobedient sister. They chopped into one majestic fir and then began to saw. The fir trembled and began to lean. The woodcutters ran to one side and waited, shivering and with anxious gaze, until both trees should fall to the ground with mighty tumult.

The fir struck; as the top, like a sword-cleaved head, hit the snow, the trunk bounced upward like a spring. And now both trees remained suspended, in the form of a cross, between heaven and earth.

The situation was becoming more serious. The woodcutters muttered and swore. They picked another

tree, even thicker, and began to cut. But this tree was too close; in falling, it touched the suspended trees before it had gained momentum. The top slid over the tangle of branches and pierced the snow. Then the trunk, now elevated in the air, began to slide down.

"Run!" the woodcutters shouted at one another.

Like frightened elk the men bounded through the snow. But again the branches caught, and this honored citizen of the forest, with tragic irony, was forced to sprawl on the battlefield with its feet in the air.

The woodcutters, furious, felled the two remaining firs, but these, too, caught in the web of trees.

They no longer cursed. Their courage and self-confidence had evaporated, now that not a single tree remained that could without danger be felled in a last attempt to unravel this green wreath.

One solution alone remained: The birch itself must be cut. But this was a truly dangerous task, since a tree bearing so much weight may break after the first blow of the ax. Yet they could not leave things as they were; they would be docked a week's wages and might even be fined, because of these few trees.

So, stretching their necks, they all looked up at the suspended trees and waited, like geese waiting for the clouds to descend. One after another they stalked up to the birch to assure themselves that the firs were wedged in tightly. The birch's thickest branch had already been somewhat torn by the impact, it would seem, and might break at any moment, dropping its gigantic load. One woodcutter leaped back, as if he had seen a snake.

"How well does it hold?" asked those farther away.

"The branch is torn."

"Torn!"

"If we could only have one more fir; now everything would really fall!"

"One can't bring a fir."

"Then the birch must be cut; there's no other way."

"Cut it, if you want to; I won't."

"I won't cut it, either."

"You don't cut, you don't get paid. Come Saturday and your wife will scream that there is no food."

The woodcutters stamped the snow, cursed the trees, became angry with one another, swore at anything that got in their way.

Suddenly one young woodcutter shouted, as if he had found salvation: "Adam! He will cut it!"

They all looked over to where Adam, left to himself, calmly stripped his tree. Their faces lit up. Whether or not he would cut it, at least here was someone on whom they could vent their wrath.

"A stump for the birds! Here we've been laboring for an hour, and he—"

"He won't stir a feather for anyone else."

"He works day and night, but always for himself."

"He needs new clothes— Fairer than the sun— Snake!"

One of the woodcutters dragged Adam up to the group.

"Do you want to be crossed off the list of woodcutters?"

Adam gazed timidly at the men.

"But why?"

"Because you won't help us. Do you hear?"

"Now, as punishment, you will cut down that birch. If you refuse, don't bother to come to work tomorrow. Understand?" a giant of a man shouted at Adam, brandishing a hairy fist.

Adam walked up to the birch, carefully scrutinized its branches, tested the trunk with his hand, and returned to the men.

"Cut it yourselves, and don't show me your fists," said Adam, blushing.

The woodcutters' anxiety grew. Again they cursed one another. They argued and shouted loud and long. Finally they approached Adam again. This time they adopted different tactics.

"Be a man, Adam, a friend — we will repay you. Word of honor! I have two suits, and one of them is still not bad at all. Believe me, I'll give it to you, if you'll only cut that birch."

"And I will add a necktie!"

"And I a hat and a white collar. Then you'll really be fairer than the sun."

The men spoke into Adam's ear; they slapped him on the back, called him their best friend and comrade.

Adam smiled; he walked over to the birch and once again examined it carefully. On his return, he said, "It can't be left like this. It must be cut."

"Here is a man!" the woodcutters shouted.

Adam still hesitated.

"Here—take an ax, prove yourself worthy of our friendship."

"The clothes, and a hat, and a white collar."

Adam picked up his ax, walked around the birch, packed down the snow and gathered up branches that might trip him as he ran.

The men smiled and winked at one another.

"Just look at Adam! You have to know how — with a fool..."

The little man stripped off his coat, moistened his palms and raised his ax, but he lowered it again. He straightened up, and shouted, "I don't want your clothes! Just put in a good word for me, and that will be enough."

The woodcutters looked around at one another with questioning gaze. The mirth and irony fled from their faces. They looked at him there, beneath the heavy burden, and they were afraid to repeat their promise.

Adam raised the ax and struck the first blow. The birch echoed hoarsely, like a buried bell.

The man dealt blow after blow, with as much force and determination as if he were in mortal battle with an ancient foe. The men, standing at a distance, followed the action with intensity — would the firs move? They would warn him, would shout loudly so that Adam might escape. After each blow their chests grew warmer, as if they themselves were there bending around the birch.

Adam, beneath that suspended bridge, appeared from afar as tiny as an ant. But he wielded the ax rhythmically and stubbornly, like an ecstatic sexton swinging the heart of a bell.

The cutter straightened, glanced up to be sure the firs were still wedged tightly, wiped off the sweat and swung again. The ax steadily counted off the blows, like a pendulum, flashing at times with a cold and eerie glitter. From a distance the birch's wound appeared white, like an evil smile on gnarled lips.

The firs crackled, and the men were hardly aware of it when they shouted in unison, "Run!"

The cutter did not hear. Like a woodpecker he pecked at the tree, his head swinging regularly and his whole body swaying.

The color returned to their pale faces and their hearts beat more slowly. They all felt grateful to the birch, which held death firmly upon its shoulders, and to the firs, for permitting the tiny man to play his great game.

From behind the clouds rolled the winter sun, and the snow-covered clearing glistened like white silk. The rays darted through the tangled trees and flooded the woodcutter. Suddenly he straightened up and leaped back, but still the tree did not move, and the cutter again picked up his ax.

The men wanted to speak to him — to say anything, to address him as they would a real brother, to speak to him as friends so that the ax might be lighter. They would smooth out a path for him and cover it with branches, they would carry him off on their hands once the birch swayed. But between them and the woodcutter yawned a gulf that could not be crossed even in a lifetime. Far away there, he was like a child on a battlefield playing with live grenades.

The forest, where so short a time ago had echoed the sound of falling trees, now breathed with deep calm in every branch. The rhythmical blows of the lone ax only served to accentuate this endless calm, as if marking time. Their sound was immediately smothered as soon as it reached the nearest trees, while farther off, beyond them, there was nothing but white snow, valleys, hills, fields, glades, villages — and the whole wide world.

The cutter tired; he leaned against the tree, as if on his best friend's shoulder. He pondered a while, his face touching the rough bark, and the drops of sweat rolled like tears down the birch's uneven trunk.

Here everything was alive — rest and pain, each drop of sweat, the endless wait, death silently settling, and love which heaps blossoms for the goldfinch of the forest. Everything could be seen and heard, as the heart is audible to a deaf man, a face fairer than the sun is visible to someone who is blind.

The cutter straightened up and with renewed energy dealt a blow. The birch trembled painfully, wounded in the heart. Another blow followed and another, like a clock striking the hour. The hands rose once more. The ax trembled — and fell, together with the cutter. And at that same moment the branches whistled, the frozen earth resounded, and the men could not even shout "Run!"

Between the fresh stumps lay the fallen firs, and next to them the birch — and there, covered by a green wreath, lay the woodcutter.

Now there was a clearing in the middle of the forest. Beyond it, near the road, scores of young firs rose on a hillside. In the whitest of garments, flooded by the rays of the sun, they stood, one behind another, covering the earth with blossoms. In shining waves they rose, higher and ever higher — worlds of unseen purity stretching up to the blue heavens.



THE DEATH OF BISHOP K. PALTAROKAS

Bishop Kazimieras Paltarokas died in the Lithuanian capital of Vilnius on the night of January 3, 1958, at the age of 82. His funeral was an occasion of mourning for the whole nation, both those in Lithuania and those in the free world, and was attended by many churchmen, including the four remaining Lithuanian bishops and a Latvian bishop, as well as by the people of his flock. He was buried from the cathedral of his diocese of Panevėžys.

Bishop Kazimieras Paltarokas was born on October 22, 1875, the son of a farmer. He took his theological education at the Samogitian Theological Seminary in Lithuania and the Spiritual Academy of St. Petersburg

(now Leningrad). After his consecration as a priest of the Roman Catholic Church on March 22, 1902, Bishop Paltarokas spent a substantial part of his life as a teacher in grammar schools, high schools and seminaries. Wherever he taught, he left behind him an improved course of studies, for Bishop Paltarokas was not only a priest but a theologian and a social scientist as well.

His primary interests at this time were sociology and theology, and Bishop Paltarokas contributed largely to Lithuanian knowledge of these subjects. The bishop published more than 80 works, large and small, during his lifetime, and he left several completed manuscripts on his desk when he died. He wrote the substantial work *Socialiniai klausimai (On Social Problems)* and a sacred history of both the Old and New Testaments, as well as several pedagogical works.

The ecclesiastical province of Lithuania was created in 1926, under the concordat between the Vatican and the Lithuanian Republic. At that time, Bishop Paltarokas was consecrated bishop of the newly created diocese of Panevėžys. His new duties prevented him from carrying on directly his work as a teacher, but he continued to teach and to influence the nation through his pastoral epistles and sermons. Bishop Paltarokas chose not to leave his country with the coming of the Second World War, and particularly when Russia occupied Lithuania for the second time, but to remain and suffer the fate of his flock. For a decade — 1946 to 1956 — he was the only bishop in Lithuania and, with his Latvian colleague, one of only two bishops in the Baltic states. The four other Lithuanian bishops, including Archbishop Reinsys, were arrested and deported, and two of them, including the archbishop, suffered martyrdom somewhere in Siberia. In 1956 the two deport-

ed Lithuanian bishops who were still alive returned, and Bishop Paltarokas consecrated two new bishops. Although he never left his primary duties as head of the diocese of Panevėžys, he was elected capitular vicar of the Vilnius archdiocese in 1949 and resided there until his death. Thus for almost nine years he was head of the Catholic Church in Lithuania.

He carried out his dual duties faithfully in the face of continual provocation and obstruc-

tion on the part of the Soviet rulers. Because of his courage he became a symbol of Lithuanian resistance to Communist occupation. His name was frequently used by the Communists for propaganda purposes and he was actually forced to participate in a peace rally in Moscow, but even in the face of this constant pressure he remained a staunch patriot and churchman and a teacher for whom the nation truly mourns.

K. Skr.

THE LITHUANIAN STUDENTS' MEMORANDUM

Between the 11th and the 14th of February, 1958, a committee of representatives of Lithuanian-American student and youth organizations visited the office of the President of the United States and several delegations to the United Nations and submitted a memorandum concerning the illegal occupation of Lithuania. The occasion of these visits was the the fortieth anniversary of the Declaration of Lithuanian Independence, which fell on February 16th. The students' committee, organized especially for this work several months ago in Chicago, Ill., prepared two texts, one of which was submitted to the President's office and the other addressed to the president of the twelfth General Assembly of the United Nations. Copies of the latter memorandum were also turned over to the individual United Nations delegations.

The delegation visited Washington on February 12, Lincoln's birthday. The members were officially received in the cabinet room of the White House by Maxwell M. Raab, secretary to the cabinet. Appointments with Christian Herter and a number of other officials had to be cancelled due to their sudden departure from Washington. The students' delegation also

visited the offices of several Senators, among them Senators P. H. Douglas and J. F. Kennedy.

At the same time visits were being made to the individual delegations to the United Nations. Among those visited were the delegations of Venezuela, South Korea, New Zealand, Sweden, Switzerland and Norway. The students were received by Ambassador Wadsworth for the United States delegation, representing the absent Ambassador Henry Cabot Lodge. In reply to the presentation speech, the Ambassador remarked on the continued nonrecognition by the United States of the forced incorporation of the Lithuanian Republic into the U.S.S.R. In closing, the Ambassador promised that this uncompromising position would be continued and expressed his hopes for the eventual liberation of Lithuania.

The Lithuanian students then proceeded to visit the delegations of the United Kingdom, France, Colombia, Nationalist China, Iran, Australia, Italy and the Federal Republic of Germany. In most cases the students received a friendly reception and a promise that their memorandum would be trans-

CAPSULE REVIEWS:

Krėvė, Vincas, *Raštai* (Collected Works), vol. III, published by J. Kapočius, Boston, 1957.

The third volume of the collected works of this noted Lithuanian writer, who died in 1954 in Philadelphia, Pa., contains the epic drama *Šarūnas*.

Brazdžionis, Bernardas ed., *Lietuvių Beletristikos Antologija* (An Anthology of Lithuanian Prose) Vol. II, published by the Lithuanian Book Club, Chicago 1957, 607 p.

Tumienė, Elena, *Karaliai ir šventieji* (Kings and Saints) poems, published by "Lithuanian Days," Los Angeles, 1957.

In her literary debut the author often utilizes Lithuanian historical and contemporary personages as a vehicle for the expression of her themes, ranging from patriotic to purely lyrical ones.

Kalrys, Steponas, *Lietuva Budo* (Lithuania Awakened) memoirs, New York, 1957.

mitted to the government of the delegation. Many of the delegations also pledged their governments' support for the eventual liberation of Lithuania. In a number of cases, especially among the delegations from European countries, a wavering attitude, induced by hopes for coexistence, was apparent. These delegations adopted an extremely equivocal position, and their remarks implied their support for the status quo in regard to the Baltic states and their hopes for a European neutral zone. This attitude stood in sharp contrast to the determined position of Nationalist China and to the friendly reception received from the Iranian delegation.

Each presentation was accompanied by brief remarks stressing the continuing danger to world peace presented by the

This personal memoir, by a signatory of the Lithuanian Declaration of Independence, describes the period of the birth of Lithuanian national consciousness. It contains much valuable information of this period.

Jurkus, Paulius, *Smilgaičių Akvarėlė* (A Water Color of Smilgaičiai Village), published by the Lithuanian Book Club, Chicago, 1957.

This novel, winner of the 1957 "Draugas" literary prize is noted for its optimism. The author dwells on the bright aspects of the simple lives of the villagers in Smilgaičiai, Lithuania.

Mingirdas, Jonas, *Smulkioji Tautosaka*, (Minor Folklore) published by "Lithuanian Days," Los Angeles, 1958.

A collection of folk saws, mostly personally collected by the editor from Lithuanian villagers. The work also includes sayings from non-Lithuanian sources.

current occupation of the Eastern European countries. The delegations were asked to take recognition, through their governments, of the situation in which these countries now find themselves and to discuss the problem within their individual countries and in United Nations debates. It was stressed that the occupation violates both the spirit and the letter of the United Nations Charter and several treaties of nonaggression, as well as the letter of the Constitution of the U.S.S.R. The delegations were asked to attempt to persuade the Soviet Union to respect these documents. The text of the memorandum presented to the delegations to the United Nations is printed in this issue of "Lituanus."

I. K.

Valčieliūnas, Juozas, *Žymieji Karo Vada* (Famous Military Leaders) published by the author, Ontario, Canada, 1958.

Brief sketches of the lives of ten famed generals, from Alexander the Great to Mannerheim.

Katiliškis, Marius, *Miškaits Ateina Ruduo* (The Autumn Comes Over the Forests) published by "Terra," Chicago, 1957.

Doubtlessly, one of the greatest novels in the last two decades of Lithuanian literature. A book of Lithuanian countryside, written with rich baroque realism, combining psychological insight and feeling for nature.

Aistis, Jonas, *Kristaliniam Karste* (In a Crystalline Casket), published by Prelate P. Jučas, Brooklyn, 1957.

The swan song of the foremost living Lithuanian lyric poet. Several poems, especially the one bearing the name of the title, compare well with those of Aistis' most creative period. The author has recently announced that he was finished with writing poetry and would concentrate on prose.

Baronas, Aloyzas, *Mėnesiena*, (Moonlight), published by the Lithuanian Book Club, Chicago, 1957.

A short psychological novel of people whom the recent upheavals in Europe have exposed to bigamy. By a young and prolific writer.

Skėma, Antanas, *Žvakidė* (The Candlestick), published by "Darbininkas," Brooklyn, 1958, 101 p.

Winner of the 1955 Lithuanian Drama Contest. The author transplants the biblical story of Abel and Cain to Soviet-occupied Lithuania. The treatment is inventive and shows a subtle feeling for the stage by the noted avant-garde dramatist and novelist.





LITERATURE RECOMMENDED

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THE BALTIC REVIEW

A periodical on matters pertaining to the Baltic states.
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LITHUANIA'S FIGHT FOR FREEDOM by E. J. Harrison

Presentation of Lithuania's case in her struggle
with the invaders.

THE STORY OF LITHUANIA by T. G. Chase

A glance at the history of the country.

THE FOREST OF ANYKŠČIAI by Antanas Baranauskas

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